DR. G. A. LAZENBY, JR.

MADAME BOVARY

A TALE OF PROVINCIAL LIFE

BY

GUSTAVE FLAUBERT

INCLUDING A

COMPLETE REPORT OF

THE TRIAL

OF THE AUTHOR AND HIS

COMPLETE EXONERATION

VOLUME II.

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PART III.

I.

"She Would and She Would Not."

MONSIEUR LÉON, while studying law, had gone pretty often to the dancing-rooms, where he was even a great success amongst the grisettes, who thought he had a distinguished air. He was the best-mannered of the students; he wore his hair neither too long nor too short, didn't spend all his quarter's money on the first day of the month, and kept on good terms with his professors. As for excesses, he had always abstained from them, as much from cowardice as from refinement.

Often when he stayed in his room to read, or else when sitting of an evening under the lime-trees of the Luxembourg, he let his Code fall to the ground, and the memory of Emma came back to him. But gradually this feeling grew weaker, and other desires gathered over it, although it still persisted through them all. For Léon did not lose all hope; there was for him, as it were, a vague promise floating in the

future, like a golden fruit suspended from some fantastic tree.

Then, seeing her again after three years of absence, his passion reawakened. He must, he thought, at last make up his mind to possess her. Moreover, his timidity had worn off by contact with his gay companions, and he returned to the provinces despising every one who had not with varnished shoes trodden the asphalt of the boulevards. By the side of a Parisienne in her laces, in the drawing-room of some illustrious physician, a person driving his carriage and wearing many orders, the poor clerk would no doubt have trembled like a child; but here, at Rouen, on the harbour, with the wife of this small doctor he felt at his ease, sure beforehand he would shine. Self-possession depends on its environment. We don't speak on the first floor as on the fourth; and the wealthy woman seems to have about her, to guard her virtue, all her bank-notes, like a cuirass, in the lining of her corset.

On leaving the Bovarys the night before, Léon had followed them through the streets at a distance; then having seen them stop at the "Croix-Rouge," he turned on his heel, and spent the night meditating a plan.

So the next day about five o'clock he walked into the kitchen of the inn, with a choking sensation in his throat, pale cheeks, and that resolution of cowards that stops at nothing.

"The gentleman isn't in," answered a servant.

This seemed to him a good omen. He went upstairs.

She was not disturbed at his approach; on the contrary, she apologised for having neglected to tell him where they were staying.

"Oh, I divined it!" said Léon.

He pretended he had been guided towards her by chance, by instinct. She began to smile; and at once, to repair his folly, Léon told her that he had spent his morning in looking for her in all the hotels in the town, one after the other.

"So you have made up your mind to stay?" he added.

"Yes," she said, "and I am wrong. One ought not to accustom oneself to impossible pleasures when there are a thousand demands upon one."

"Oh, I can imagine!"

"Ah! no; for you, you are a man!"

But men too had their trials, and the conversation went off into certain philosophical reflections. Emma expatiated much on the misery of earthly affections and the eternal isolation in which the heart remains entombed.

To show off, or from a naïve imitation of this melancholy which called forth his, the young man declared that he had been awfully bored during the whole course of his studies. The law irritated him, other vocations attracted him, and his mother never ceased worrying him in every one of her letters. As they talked they explained more and more fully the motives of their sadness, working themselves up in their progressive confidence. But they sometimes stopped short of the complete exposition of their thought, and then sought to invent a phrase that might express it all the same. She did not confess her passion for another; he did not say that he had forgotten her.

Perhaps he no longer remembered his suppers with girls after masked balls; and no doubt she did not

recollect the rendezvous of old when she ran across the fields in the morning to her lover's house. The noises of the town hardly reached them, and the room seemed small, as if on purpose to hem in their solitude more closely. Emma, in a dimity dressing-gown, leaned her head against the back of the old arm-chair; the yellow wall-paper formed, as it were, a golden background behind her, and her bare head was mirrored in the glass with the white parting in the middle, and the tip of her ears peeping out from the folds of her hair.

"But pardon me!" she said. "It is wrong of me. I weary you with my eternal complaints."

"No, never, never!"

"If you knew," she went on, raising to the ceiling her beautiful eyes, in which a tear was trembling, "all that I had dreamed!"

"And I! Oh, I too have suffered! Often I went out; I went away. I dragged myself along the quays, seeking distraction amid the din of the crowd without being able to banish the heaviness that weighed upon me. In an engraver's shop on the boulevard there is an Italian print of one of the Muses. She is draped in a tunic, and she is looking at the moon, with forget-me-nots in her flowing hair. Something drove me there continually; I stayed there hours together." Then in a trembling voice, "She resembled you a little."

Madame Bovary turned away her head that he might not see the irrepressible smile she felt rising to her lips.

"Often," he went on, "I wrote you letters that I tore up."

She did not answer. He continued—

"I sometimes fancied that some chance would bring you. I thought I recognised you at street-corners, and I ran after all the carriages through whose windows I saw a shawl fluttering, a veil like yours."

She seemed resolved to let him go on speaking without interruption. Crossing her arms and bending down her face, she looked at the rosettes on her slippers, and at intervals made little movements inside the satin of them with her toes.

At last she sighed.

"But the most wretched thing, is it not—is to drag out, as I do, a useless existence. If our pains were only of some use to some one, we should find consolation in the thought of the sacrifice."

He started off in praise of virtue, duty, and silent immolation, having himself an incredible longing for self-sacrifice that he could not satisfy.

"I should much like," she said, "to be a nurse at a hospital."

"Alas! men have none of these holy missions, and I see nowhere any calling—unless perhaps that of a doctor."

With a slight shrug of her shoulders, Emma interrupted him to speak of her illness, which had almost killed her. What a pity! She should not be suffering now. Léon at once envied the calm of the tomb, and one evening he had even made his will, asking to be buried in that beautiful rug with velvet stripes he had received from her. For this was how they would have wished to be, each setting up an ideal to which they were now adapting their past life. Besides, speech is a rolling-mill that always thins out the sentiment.

But at this invention of the rug she asked, "But why?"

"Why?" He hesitated. "Because I loved you so!" And congratulating himself at having surmounted the difficulty, Léon watched her face out of the corner of his eyes.

It was like the sky when a gust of wind drives the clouds across. The mass of sad thoughts that darkened them seemed to be lifted from her blue eyes; her whole face shone. He waited. At last she replied—

"I always suspected it."

Then they went over all the trifling events of that far-off existence, whose joys and sorrows they had just summed up in one word. They recalled the arbour with clematis, the dresses she had worn, the furniture of her room, the whole of her house.

"And our poor cactuses, where are they?"

"The cold killed them this winter."

"Ah! how I have thought of them, do you know? I often saw them again as of yore, when on the summer mornings the sun beat down upon your blinds, and I saw your two bare arms reaching out amongst the flowers."

"Poor friend!" she said, holding out her hand to him.

Léon swiftly pressed his lips to it. Then, when he had taken a deep breath—

"At that time you were to me I know not what incomprehensible force that took captive my life. Once, for instance, I went to see you; but you, no doubt, do not remember it."

"I do," she said; "go on."

"You were downstairs in the ante-room, ready to go out, standing on the last stair; you were wear-

ing a bonnet with small blue flowers; and without any invitation from you, in spite of myself, I went with you. Every moment, however, I grew more and more conscious of my folly, and I went on walking by you, not daring to follow you completely, and unwilling to leave you. When you went into a shop, I waited in the street and I watched you through the window taking off your gloves and counting the change on the counter. Then you rang at Madame Tuvache's; you were let in, and I stood like an idiot in front of the great heavy door that had closed after you."

Madame Bovary, as she listened to him, wondered that she was so old. All these things reappearing before her seemed to widen out her life; it was like some sentimental immensity to which she returned; and from time to time she said in a low voice, her eyes half-closed—

"Yes, it is true—true—true!"

They heard eight strike on the different clocks of the Beauvoisine quarter, that is full of schools, churches, and large empty hotels. They no longer spoke, but they felt as they looked upon each other a buzzing in their heads, as if something sonorous had escaped from the fixed eyes of each of them. They were hand in hand now, and the past, the future, reminiscences and dreams, all were confounded in the sweetness of this ecstasy. Night was darkening over the walls, on which still shone, half hidden in the shade, the coarse colors of four bills representing four scenes from the "Tour de Nesle," with a motto in Spanish and French at the bottom. Through the sash-window a patch of dark sky was seen between the pointed roofs.

She rose to light two wax-candles on the drawers, then she sat down again.

"Well!" said Léon.

"Well!" she replied.

He was thinking how to resume the interrupted conversation, when she said to him—

"How is it that no one until now has ever expressed such sentiments to me?"

The clerk said that ideal natures were difficult to understand. He from the first moment had loved her, and he despaired when he thought of the happiness that would have been theirs if, thanks to fortune, meeting her earlier, they had been indissolubly bound to one another.

"I have sometimes thought of it," she went on.

"What a dream!" murmured Léon. And, fingering gently the blue binding of her long white sash, he added, "and who prevents us from beginning now?"

"No, my friend," she replied; "I am too old; you are too young. Forget me! Others will love you; you will love them."

"Not as you!" he cried.

"What a child you are! Come, let us be sensible. I wish it."

She showed him the impossibility of their love, and that they must remain, as formerly, on the simple terms of a fraternal friendship.

Was she speaking thus seriously? No doubt Emma did not herself know, quite absorbed as she was by the charm of the seduction, and the necessity of defending herself from it; and, contemplating the young man with a moved look, she gently repelled the timid caresses that his trembling hands attempted.

"Ah! forgive me!" he cried, drawing back.

Emma was seized with a vague fear at this shyness, more dangerous to her than the boldness of Rodolphe when he advanced to her open-armed. No man had ever seemed to her so beautiful. An exquisite candour emanated from his being. He lowered his long fine eyelashes, that curled upwards. His cheek, with the soft skin, reddened, she thought, with desire of her person, and Emma felt an invincible longing to press her lips to it. Then, leaning towards the clock as if to see the time—

"Ah! how late it is!" she said; "how we do chatter!"

He understood the hint and took up his hat.

"It has even made me forget the theatre. And poor Bovary had left me here especially for that. Monsieur Lormeaux, of the Rue Grand-Pont, was to take me and his wife."

And the opportunity was lost, as she was to leave the next day.

"Really!" said Léon.

"Yes."

"But I must see you again," he went on. "I wanted to tell you——"

"What?"

"Something—important—serious. Oh, no! Besides, you will not go; it is impossible! If you should—listen to me. Then you have not understood me; you have not guessed——"

"Yet you speak plainly," said Emma.

"Ah! you can jest. Enough! enough! Oh, for pity's sake, let me see you once—only once!"

"Well——" She stopped; then, as if thinking better of it, "Oh, not here!"

"Where you will."

"Will you——" She seemed to reflect; then abruptly, "To-morrow at eleven o'clock in the cathedral."

"I shall be there," he cried, seizing her hands, which she disengaged.

And as they were both standing up, he behind her, and Emma with her head bent, he stooped over her and pressed long kisses on her neck.

"You are mad! Ah! you are mad!" she said, with sounding little laughs, while the kisses multiplied.

Then bending his head over her shoulder he seemed to beg the consent of her eyes. They fell upon him full of an icy dignity.

Léon stepped back to go out. He stopped on the threshold; then he whispered with a trembling voice, "To-morrow!"

She answered with a nod, and disappeared like a bird into the next room.

In the evening Emma wrote the clerk an interminable letter, in which she cancelled the rendezvous; all was over; they must not, for the sake of their happiness, meet again. But when the letter was finished, as she did not know Léon's address, she was puzzled.

"I'll give it to him myself," she said; "he will come."

The next morning at the open window, and humming on his balcony, Léon himself varnished his pumps with several coatings. He put on white trousers, fine socks, a green coat, emptied all the scent he had into his handkerchief, then having had his hair curled, he uncurled it again, in order to give it a more natural elegance.

"It is still too early," he thought, looking at the hair-dresser's cuckoo-clock, that pointed to the hour of nine. He read an old-fashioned journal, went out, smoked a cigar, walked up three streets, thought it was time, and went slowly towards the porch of Nôtre Dame.

It was a beautiful summer morning. Silver plate sparkled in the jewellers' windows, and the light falling obliquely on the cathedral made mirrors of the corners of the grey stones; a flock of birds fluttered in the grey sky round the trefoil bell-turrets; the square, resounding with cries, was fragrant with the flowers that bordered its pavement, roses, jasmines, pinks, narcissi, and tuberoses, unevenly spaced out between moist grasses, cat-mint, and chickweed for the birds; the fountains gurgled in the centre, and under large umbrellas, amidst melons piled up in heaps, flower-women, bare-headed, were twisting paper round bunches of violets.

The young man took one. It was the first time that he had bought flowers for a woman, and his breast, as he smelt them, swelled with pride as if this homage that he meant for another had recoiled upon himself.

But he was afraid of being seen; he resolutely entered the church. The beadle, who was just then standing on the threshold in the middle of the left doorway, under the "Dancing Marianne," with feather cap, and rapier dangling against his calves, came in, more majestic than a cardinal, and as shining as a saint on a holy pyx.

He came towards Léon, and, with that smile of wheedling benignity assumed by ecclesiastics when they question children, said:

"The gentleman, no doubt, does not belong in these parts? The gentleman would like to see the curiosities of the church?"

"No!" said the other.

And he first went round the lower aisles. Then he went out to look at the Place. Emma was not coming yet. He went up again to the choir.

The nave was reflected in the full fonts, with the beginning of the arches and some portions of the glass windows. But the reflections of the paintings, broken by the marble rim, were continued farther on upon the flag-stones, like a many-coloured carpet. The broad daylight from without streamed into the church in three enormous beams from the three opened portals. From time to time at the upper end a sacristan passed, making the oblique genuflexion of devout persons in a hurry. The crystal lustres hung motionless. In the choir a silver lamp was burning, and from the side chapels and dark places of the church sometimes rose sounds like sighs, with the clang of a closing grating, its echo reverberating under the lofty vault.

Léon with solemn steps walked along by the walls. Life had never seemed so good to him. She would come directly, charming, agitated, looking back at the glances that followed her, and with her flounced dress, her gold eyeglass, her thin shoes, with all sorts of elegant trifles that he had never enjoyed, and with the ineffable seduction of yielding virtue. The church like a huge boudoir spread around her; the arches bent down to gather in the shade the confession of her love; the windows shone resplendent to illumine her face, and the censers would burn that she might appear like an angel amid the fumes of the sweet-smelling odours.

But she did not come. He sat down on a chair, and his eyes fell upon a blue stained window representing boatmen carrying baskets. He looked at it long, attentively, and he counted the scales of the fishes and the button-holes of the doublets, while his thoughts wandered off towards Emma.

The beadle, standing aloof, was inwardly angry at this individual who took the liberty of admiring the cathedral by himself. He seemed to him to be conducting himself in a monstrous fashion, to be robbing him in a sort, and almost committing sacrilege.

But a rustle of silk on the flags, the tip of a bonnet, a lined cloak—it was she! Léon rose and ran to meet her.

Emma was pale. She walked fast.

"Read!" she said, holding out a paper to him. "Oh, no!"

And she abruptly withdrew her hand to enter the chapel of the Virgin, where, kneeling on a chair, she began to pray.

The young man was irritated at this bigot fancy; then he nevertheless experienced a certain charm in seeing her, in the middle of a rendezvous, thus lost in her devotions, like an Andalusian marchioness; then he grew bored, for she seemed never coming to an end.

Emma prayed, or rather strove to pray, hoping that some sudden resolution might descend to her from heaven; and to draw down divine aid she filled full her eyes with the splendours of the tabernacle. She breathed in the perfumes of the full-blown flowers in the large vases, and listened to the stillness of the church, that only heightened the tumult of her heart.

She rose, and they were about to leave, when the beadle came forward, hurriedly saying:

"Madame, no doubt, does not belong in these parts? Madame would like to see the curiosities of the church?"

"Oh, no!" cried the clerk.

"Why not?" said she. For she clung with her expiring virtue to the Virgin, the sculptures, the tombs—anything.

Then, in order to proceed "by rule," the beadle conducted them right to the entrance near the square, where he pointed out with his cane a large circle of block-stones without inscription or carving.

"This," he said majestically, "is the circumference of the beautiful bell of Amboise. It weighed forty thousand pounds. There was not its equal in all Europe. The workman who cast it died of the joy——"

"Let us go on," said Léon.

The old fellow started off again; then, having got back to the chapel of the Virgin, he stretched forth his arm with an all-embracing gesture of demonstration, and, prouder than a country squire showing you his espaliers, went on:

"This simple stone covers Pierre de Brézé, lord of Varenne and of Brissac, grand marshal of Poitou, and governor of Normandy, who died at the battle of Montlhéry on the 16th of July 1465."

Léon bit his lips, fuming.

"And on the right, this gentleman all encased in iron, on the prancing horse, is his grandson, Louis de Brézé, lord of Breval and of Montchauvet, Count de Maulevrier, Baron de Mauny, chamberlain to the king, Knight of the Order, and also governor of Nor-

mandy; died on the 23rd of July 1531 — a Sunday, as the inscription specifies; and below, this figure, about to descend into the tomb, portrays the same person. It is not possible, is it, to see a more perfect representation of annihilation?"

Madame Bovary put up her eyeglasses. Léon, motionless, looked at her, no longer even attempting to speak a single word, to make a gesture, so discouraged was he at this two-fold obstinacy of gossip and indifference.

The everlasting guide went on —

"Near him, this kneeling woman who weeps is his spouse, Diane de Poitiers, Countess de Brézé, Duchess de Valentinois, born in 1499, died in 1566, and to the left, the one with the child is the Holy Virgin. Now turn to this side; here are the tombs of the Amboise. They were both cardinals and archbishops of Rouen. That one was minister under Louis XII. He did a great deal for the cathedral. In his will he left thirty thousand gold crowns for the poor."

And without stopping, still talking, he pushed them into a chapel full of balustrades, opened some, and disclosed a kind of block that certainly might once have been an ill-made statue.

"Truly," he said with a groan, "it adorned the tomb of Richard Cœur de Lion, King of England and Duke of Normandy. It was the Calvinists, sir, who reduced it to this condition. They had buried it for spite in the earth, under the episcopal seat of Monsignor. See! this is the door by which Monsignor passes to his house. Let us pass on quickly to see the gargoyle windows."

But Léon hastily took some silver from his pocket

and seized Emma's arm. The beadle stood astounded, not able to understand this untimely munificence when there were still so many things for the stranger to see. So calling him back, he cried:

"Sir! sir! The steeple! the steeple!"

"No, thank you!" said Léon.

"You are wrong, sir! It is four hundred and forty feet high, nine less than the great pyramid of Egypt. It is all cast; it——"

Léon was fleeing, for it seemed to him that his love, that for nearly two hours now had become petrified in the church like the stones, would vanish like a vapour through that sort of truncated funnel, of oblong cage, of open chimney that rises so grotesquely from the cathedral like the extravagant attempt of some fantastic brazier.

"But where are we going?" she said.

Making no answer, he walked on with a rapid step; and Madame Bovary was already dipping her finger in the holy water when behind them they heard a panting breath interrupted by the regular sound of a cane. Léon turned back.

"Sir!"

"What is it?"

And he recognised the beadle, holding under his arms and balancing against his stomach some twenty large sewn volumes. They were works which treated of the cathedral.

"Idiot!" growled Léon, rushing out of the church.

A lad was playing about the close.

"Go and get me a cab!"

The child bounded off like a ball by the Rue Quatre-Vents; then they were alone a few minutes, face to face, and a little embarrassed.

"Ah! Léon! Really — I don't know — if I ought," she whispered. Then with a more serious air, "Do you know, it is very improper?"

"How so?" replied the clerk. "It is done at Paris."

And that, as an irresistible argument, decided her.

Still the cab did not come. Léon was afraid she might go back into the church. At last the cab appeared.

"At all events, go out by the north porch," cried the beadle, who was left alone on the threshold, "so as to see the Resurrection, the Last Judgment, Paradise, King David, and the Condemned in Hell-flames."

"Where to, sir?" asked the coachman.

"Where you like," said Léon, forcing Emma into the cab.

And the lumbering machine set out. It went down the Rue Grand-Pont, crossed the Place des Arts, the Quai Napoleon, the Pont Neuf, and stopped short before the statue of Pierre Corneille.

"Go on," cried a voice that came from within.

The cab went on again, and as soon as it reached the Carrefour Lafayette, set off down-hill, and entered the station at a gallop.

"No, straight on!" cried the same voice.

The cab came out by the gate, and soon having reached the Cours, trotted quietly beneath the elm-trees. The coachman wiped his brow, put his leather hat between his knees, and drove his carriage beyond the side alley by the meadow to the margin of the waters.

It went along by the river, along the towing-path paved with sharp pebbles, and for a long while in the direction of Oyssel, beyond the isles.

But suddenly it turned with a dash across Quatre-mares, Sotteville, La Grande-Chaussée, the Rue d'Elbeuf, and made its third halt in front of the Jardin des Plantes.

"Get on, will you?" cried the voice, more furiously.

And at once resuming its course, it passed by Saint-Sever, by the Quai des Curandiers, the Quai aux Meules, once more over the bridge, by the Place du Champ de Mars, and behind the hospital gardens, where old men in black coats were walking in the sun along the terrace all green with ivy. It went up the Boulevard Bouvreuil, along the Boulevard Cauchoise, then the whole of Mont-Riboudet to the Deville hills.

It came back; and then, without any fixed plan or direction, wandered about at hazard. The cab was seen at Saint-Pol, at Lescure, at Mont Gargan, at La Rouge-Marc and Place du Gaillardbois; in the Rue Maladrerie, Rue Dinanderie, before Saint-Romain, Saint-Vivien, Saint-Maclou, Saint-Nicaise—in front of the Customs, at the "Vieille Tour," the "Trois Pipes," and the Monumental Cemetery. From time to time the coachman on his box cast despairing eyes at the public-houses. He could not understand what furious desire for locomotion urged these individuals never to wish to stop. He tried to now and then, and at once exclamations of anger burst forth behind him. Then he lashed his perspiring jades afresh, but indifferent to their jolting, running up against things here and there, not caring if he did, demoralised, and almost weeping with thirst, fatigue, and depression.

And on the harbour, in the midst of the drays and casks, and in the streets, at the corners, the

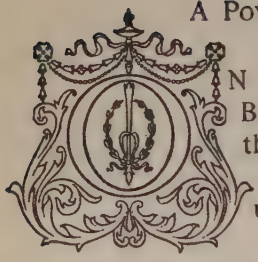
good folk opened large wonder-stricken eyes at this sight, so extraordinary in the provinces, a cab with blinds drawn, which appeared thus frequently, shut more closely than a tomb, and tossing about like a vessel.

Once in the middle of the day, in the open country, just as the sun beat most fiercely against the old plated lanterns, a bared hand passed beneath the small blinds of yellow canvas, and threw out some scraps of paper that scattered in the wind and farther off alighted like white butterflies on a field of red clover all in bloom.

At about six o'clock the carriage stopped in a back street of the Beauvoisine Quarter, and a woman got out, who walked with her veil down, and without turning her head.

II.

A Power of Attorney.



N REACHING the inn, Madame Bovary was surprised not to see the diligence. Hivert, who had waited for her fifty-three minutes, had at last started.

Yet nothing forced her to go; but she had given her word that she would return that same evening. Moreover, Charles expected her, and in her heart she felt already that cowardly docility that is for some women at once the chastisement and atonement of adultery.

She packed her box quickly, paid her bill, took a cab in the yard, hurrying on the driver, urging him on, every moment inquiring about the time and the miles traversed. He succeeded in catching up the "Hirondelle" as it neared the first houses of Quincampoix.

Hardly was she seated in her corner when she closed her eyes, and opened them at the foot of the hill, when from afar she recognised Félicité, who was on the look-out in front of the farrier's shop. Hivert pulled in his horses, and the servant, climbing up to the window, said mysteriously:

"Madame, you must go at once to Monsieur Homais. It's for something important."

The village was silent as usual. At the corners of the streets were small pink heaps that smoked in the air, for this was the time for jam-making, and every one at Yonville prepared his supply on the same day. But in front of the chemist's shop one might admire a far larger heap, one that surpassed the others with the superiority that a laboratory must have over ordinary stores, a general need over individual fancy.

She went in. The large arm-chair was upset, and even the "Fanal de Rouen" lay on the ground, outspread between two pestles. She pushed open the lobby door, and in the middle of the kitchen, amid brown jars full of picked currants, of powdered sugar and lump sugar, of the scales on the table, and of the pans on the fire, she saw all the Homaises, small and large, with aprons reaching to their chins, and with forks in their hands. Justin was standing up with bowed head, and the chemist was screaming:

"Who told you to go and fetch it in the *Capharnaüm.*"

"What is it? What is the matter?"

"What is it?" replied Homais "We are making preserves; they are simmering; but they were about to boil over, because there is too much juice, and I ordered another pan. Then he, from indolence, from laziness, went and took, hanging on its nail in my laboratory, the key of the *Capharnaüm.*"

It was thus the chemist called a small room under the leads, full of the utensils and the goods of his trade. He often spent long hours there alone, labelling, decanting, and doing up again; and he looked upon it not as a simple store, but as a veritable sanc-

tuary, whence there afterwards issued, elaborated by his hands, all sorts of pills, boluses, infusions, lotions, and potions, that would bear far and wide his celebrity. No one in the world set foot there, and he respected it so, that he swept it himself. Finally, if the pharmacy, open to all comers, was the spot where he displayed his pride, the *Capharnaüm* was the refuge where, egoistically concentrating himself, Homais delighted in the exercise of his predilections, so that Justin's thoughtlessness seemed to him a monstrous piece of irreverence, and, redder than the currants, he repeated—

"Yes, from the *Capharnaüm!* The key that locks up the acids and caustic alkalies! To go and get a spare pan! a pan with a lid! and that I shall perhaps never use! Everything is of importance in the delicate operations of our art! But, devil take it! one must make distinctions, and not employ for mere domestic purposes that which is meant for pharmaceutical! It is as if one were to carve a fowl with a scalpel; as if a magistrate——"

"Now be calm," said Madame Homais.

And Athalie, pulling at his coat, cried "Papa! papa!"

"No, let me alone," went on the chemist, "let me alone, hang it! My word! One might as well set up for a grocer. That's it! go it! respect nothing! break, smash, let loose the leeches, burn the mallow-paste, pickle the gherkins in the window jars, tear up the bandages!"

"I thought you had——" said Emma.

"Presently! Do you know to what you exposed yourself? Didn't you see anything in the corner on the left, on the third shelf? Speak, answer, articulate something."

"I — don't — know," stammered the young fellow.

"Ah! you don't know! Well, then, I do know! You saw a bottle of blue glass, sealed with yellow wax, that contains a white powder, on which I have even written 'Dangerous!' And do you know what is in it? Arsenic! And you go and touch it! You take a pan that was next to it!"

"Next to it!" cried Madame Homais, clasping her hands. "Arsenic! You might have poisoned us all."

And the children began howling as if they already had frightful pains in their stomachs.

"Or poison a patient!" continued the chemist. "Do you want to see me in the prisoner's dock with criminals, in a court of justice? To see me dragged to the scaffold? Don't you know what care I take in managing things, although I am so thoroughly used to it? Often I am horrified myself when I think of my responsibility; for the Government persecutes us, and the absurd legislation that rules us is a veritable Damocles' sword over our heads."

Emma no longer dreamed of asking what they wanted her for, and the chemist went on in breathless phrases:

"That is your return for all the kindnesses we have shown you! That is how you recompense me for the really paternal care that I lavish on you! For without me where would you be? What would you be doing? Who provides you with food, education, clothes, and all the means of figuring one day with honour in the ranks of society? But you must pull hard at the oar if you're to do that, and get, as people say, callosities upon your hands. *Fabricando fit faber, age quod agis.*"

He was so exasperated he quoted Latin. He would have quoted Chinese or Greenlandish had he known those two languages, for he was in one of those crises in which the whole soul shows indistinctly what it contains, like the ocean, which, in the storm, opens itself from the seaweeds on its shores down to the sands of its abysses.

And he went on:

"I am beginning to repent terribly of having taken you up! I should certainly have done better to leave you to rot in your poverty and the dirt in which you were born. Oh, you'll never be fit for anything but to herd animals with horns! You have no aptitude for science! You hardly know how to stick on a label! And there you are, dwelling with me snug as a parson, living in clover, taking your ease!"

But Emma, turning to Madame Homais, "I was told to come here——"

"Oh, dear me!" interrupted the good woman with a sad air, "how am I to tell you? It is a misfortune!"

She could not finish, the chemist was thundering: "Empty it! Clean it! Take it back! Be quick!"

And seizing Justin by the collar of his blouse, he shook a book out of his pocket. The lad stooped, but Homais was the quicker, and, having picked up the volume, contemplated it with staring eyes and open mouth.

"*Conjugal—love!*" he said, slowly separating the two words. "Ah! very good! very good! very pretty! And illustrations! Oh, this is too much!"

Madame Homais came forward.

"No, do not touch it!"

The children wanted to look at the pictures.

"Leave the room," he said imperiously; and they went out.

First he walked up and down with the open volume in his hand, rolling his eyes, choking, tumid, apoplectic. Then he came straight to his pupil, and, planting himself in front of him with crossed arms —

"Have you every vice, then, little wretch? Take care! you are on a downward path. Did not you reflect that this infamous book might fall into the hands of my children, kindle a spark in their minds, tarnish the purity of Athalie, corrupt Napoléon. He is already formed like a man. Are you quite sure, anyhow, that they have not read it? Can you certify to me ——"

"But really, sir," said Emma, "you wished to tell me ——"

"Ah, yes! madame. Your father-in-law is dead."

In fact, Monsieur Bovary senior had expired the evening before suddenly from an attack of apoplexy after leaving a dinner, and by way of greater precaution, on account of Emma's sensibility, Charles had begged Homais to break the horrible news to her gradually. Homais had thought over his speech; he had rounded it, polished it, made it rhythmical; it was a masterpiece of prudence and transitions, of subtle turns and delicacy; but anger had got the better of rhetoric.

Emma, giving up all chance of hearing any details, left the pharmacy; for Monsieur Homais had taken up the thread of his vituperations. However, he was growing calmer, and was now grumbling in a paternal tone whilst he fanned himself with his skull-cap.

"It is not that I entirely disapprove of the work. Its author was a doctor! There are certain scientific points in it that it is not ill a man should know, and I would even venture to say that a man must know. But later—later! At any rate, not till you are a man yourself and your temperament is formed."

When Emma knocked at the door, Charles, who was waiting for her, came forward with open arms and said to her with tears in his voice:

"Ah! my dear!"

And he bent over her gently to kiss her. But at the contact of his lips the memory of the other seized her, and she passed her hand over her face shuddering.

But she made answer, "Yes, I know, I know!"

He showed her the letter in which his mother told the event without any sentimental hypocrisy. She only regretted her husband had not received the consolations of religion, as he had died at Daudeville, in the street, at the door of a café after a patriotic dinner with some ex-officers.

Emma gave him back the letter; then at dinner, for appearance' sake, she affected a certain repugnance. But as he urged her to try, she resolutely began eating, while Charles opposite her sat motionless in a dejected attitude.

Now and then he raised his head and gave her a long look full of distress. Once he sighed, "I should have liked to see him again!"

She was silent. At last, understanding that she must say something, "How old was your father?" she asked.

"Fifty-eight."

"Ah!"

And that was all.

A quarter of an hour afterward he added, "Poor mother! what will become of her now?"

She made a gesture that signified she did not know. Seeing her so taciturn, Charles imagined her much affected and forced himself to say nothing, not to reawaken this sorrow which moved him. And, shaking off his own grief, he asked:

"Did you enjoy yourself yesterday?"

"Yes."

When the cloth was removed, Bovary did not rise, nor did Emma; and as she looked at him, the monotony of the spectacle drove little by little all pity from her heart. He seemed to her paltry, weak, a cipher—in a word, a poor thing in every way. How to get rid of him? What an interminable evening! Something stupefying, like the fumes of opium, seized her.

They heard in the passage the sharp noise of a wooden leg on the boards. It was Hippolyte bringing back Emma's luggage. In order to put it down he described painfully a quarter of a circle with his stump.

"Charles doesn't even remember any more about it," she thought, looking at the poor devil, whose coarse red hair was wet with perspiration.

Bovary was searching at the bottom of his purse for a centime, without appearing to understand all there was of humiliation for him in the mere presence of this man, who stood there like a personified reproach to his incurable incapacity.

"Hallo! you've a pretty bouquet," he said, noticing Léon's violets on the chimney.

"Yes," she replied indifferently; "it's a bouquet I bought just now from a beggar."

Charles picked up the flowers, and freshening his eyes, red with tears, against them, smelt them delicately.

She took them quickly from his hand and put them in a glass of water.

The next day Madame Bovary senior arrived. She and her son wept much. Emma, on the pretext of giving orders, disappeared. The following day they had a talk over the mourning. They went and sat down with their workboxes by the waterside under the arbour.

Charles was thinking of his father, and was surprised to feel so much affection for this man, whom till then he had thought he cared little about. Madame Bovary senior was thinking of her husband. The worst days of the past seemed enviable to her. All was forgotten beneath the instinctive regret of such a long habit, and from time to time whilst she sewed, a big tear rolled along her nose and hung suspended there a moment. Emma was thinking that it was scarcely two days since she and Léon had been together, far from the world, all in a frenzy of joy, and not having eyes enough to gaze upon each other. She tried to recall the slightest details of that past day. But the presence of her husband and mother-in-law worried her. She would have liked to hear nothing, to see nothing, so as not to disturb the meditation on her love, that, do what she would, became lost in external sensations.

She was ripping the lining of a dress, and the strips were scattered around her. Madame Bovary senior was plying her scissors without looking up,

and Charles, in his list slippers and his old brown surtout that he used as a dressing-gown, sat with both hands in his pockets, and did not speak either; near them Berthe, in a little white pinafore, was raking the sand in the walks with her spade.

Suddenly she saw Monsieur Lheureux, the linen-draper, come in through the gate.

He came to offer his services "under the sad circumstances." Emma answered that she thought she could do without. The shopkeeper was not to be beaten.

"I beg your pardon," he said, "but I should like to have a private talk with you." Then in a low voice, "It's about that affair—you know."

Charles crimsoned to his ears. "Oh, yes! certainly." And in his confusion, turning to his wife, "Couldn't you, my darling?"

She seemed to understand him, for she rose; and Charles said to his mother, "It is nothing particular. No doubt, some household trifle." He did not want her to know the story of the bill, fearing her reproaches.

As soon as they were alone, Monsieur Lheureux in sufficiently clear terms began to congratulate Emma on the inheritance, then to talk of indifferent matters, of the espaliers, of the harvest, and of his own health, which was always so-so, always having ups and downs. In fact, he had to work devilish hard, although he didn't make enough, in spite of all people said, to find butter for his bread.

Emma let him talk on. She had bored herself prodigiously the last two days.

"And so you're quite well again?" he went on. "*Ma foi!* I saw your poor husband in a sad state.

He's a good fellow, though we did have a little misunderstanding."

She asked what misunderstanding, for Charles had said nothing of the dispute about the goods supplied to her.

"Why, you know well enough," cried Lheureux. "It was about your little fancies—the travelling trunks."

He had drawn his hat over his eyes, and, with his hands behind his back, smiling and whistling, he looked straight at her in an unbearable manner. Did he suspect anything? She was lost in all kinds of apprehensions. At last, however, he went on—

"We made it up, all the same, and I've come again to propose another arrangement."

This was to renew the bill Bovary had signed. The doctor, of course, would do as he pleased; he was not to trouble himself, especially just now, when he would have enough worry. "And he would do better to give it over to some one else,—to you, for example. With a power of attorney it could be easily managed, and then we (you and I) would have our little business transactions together."

She did not understand. He was silent. Then, passing to his trade, Lheureux declared that madame must require something. He would send her a black barège, twelve yards, just enough to make a gown.

"The one you've on is good enough for the house, but you want another for calls. I saw that the very moment that I came in. I've the eye of an American!"

He did not send the stuff; he brought it. Then he came again to measure it; he came again on other pretexts, always trying to make himself agreeable,

useful, "enfeoffing himself," as Homais would have said, and always dropping some hint to Emma about the power of attorney. He never mentioned the bill; she did not think of it. Charles, at the beginning of her convalescence, had certainly said something about it to her, but so many emotions had passed through her head that she no longer remembered it. Besides, she took care not to talk of any money questions. Madame Bovary seemed surprised at this, and attributed the change in her ways to the religious sentiments she had contracted during her illness.

But as soon as she was gone, Emma greatly astounded Bovary by her practical good sense. It would be necessary to make inquiries, to look into mortgages, and see if there were any occasion for a sale by auction or a liquidation. She quoted technical terms casually, pronounced the grand words of order, the future, foresight, and constantly exaggerated the difficulties of settling his father's affairs so much, that at last one day she showed him the rough draft of a power of attorney to manage and administer his business, arrange all loans, sign and endorse all bills, pay all sums, &c. She had profited by Lheureux's lessons.

Charles naïvely asked her where this paper came from.

"Monsieur Guillaumin;" and with the utmost coolness she added, "I don't trust him overmuch. Notaries have such a bad reputation. Perhaps we ought to consult —— only we know — no one."

"Unless Léon ——" replied Charles, who was reflecting.

But it was difficult to explain matters by letter. Then she offered to make the journey, but he thanked

her. She insisted. It was quite a contest of mutual consideration. At last she cried with affected waywardness:

"No, I will go!"

"How good you are!" he said, kissing her forehead.

The next morning she set out in the "Hirondelle" to go to Rouen to consult Monsieur Léon, and she stayed there three days.

III.

Another Honeymoon.

THEY were three full, exquisite days—a true honeymoon.

They were at the Hôtel-de-Boulogne, on the harbour; and they lived there, with drawn blinds and closed doors, with flowers on the floor, and iced sirups that were brought them early in the morning.

Towards evening they took a covered boat and went to dine on one of the islands. It was the time when one hears by the side of the dockyard the caulking-mallets sounding against the hulls of vessels. The smoke of the tar rose up between the trees; there were large fatty drops on the water, undulating in the purple colour of the sun, like floating plaques of Florentine bronze.

They rowed down in the midst of moored boats, whose long oblique cables grazed lightly against the bottom of the boat. The din of the town gradually grew distant; the rolling of carriages, the tumult of voices, the yelping of dogs on the decks of vessels. She took off her bonnet and they landed on their island.

They sat down in the low-ceiled room of a tavern, at whose door hung black nets. They ate fried smelts, cream and cherries. They lay down upon the grass; they kissed behind the poplars; and they would fain, like two Crusoes, have lived for ever in this little place, which seemed to them in their beatitude the most magnificent on earth. It was not the first time that they had seen trees, a blue sky, meadows; that they had heard the water flowing and the wind blowing in the leaves; but, no doubt, they had never admired all this, as if Nature had not existed before, or had only begun to be beautiful since the gratification of their desires.

At night they returned. The boat glided along the shores of the islands. They sat on the bottom, both hidden by the shade, in silence. The square oars rang in the iron thwarts, and, in the stillness, seemed to mark time, like the beating of a metronome, while at the stern the rudder that trailed behind never ceased its gentle splash against the water.

Once the moon rose; then they did not fail to make fine phrases, finding the orb melancholy and full of poetry. She even began to sing—

"One night, do you remember, we were sailing," &c.

Her musical but weak voice died away along the waves, and the winds carried off the trills that Léon heard pass like the shiver of wings about him.

She was opposite him, leaning against the partition of the shallop, through one of whose raised blinds the moon streamed in. Her black dress, whose drapery spread out like a fan, made her seem more slender, taller. Her head was raised, her hands clasped, her eyes turned towards heaven. At times

the shadow of the willows hid her completely; then she reappeared suddenly, like a vision in the moonlight.

Léon, on the floor by her side, found under his hand a ribbon of scarlet silk. The boatman looked at it, and at last said—

"Perhaps it belongs to the party I took out the other day. A lot of jolly folk, gentlemen and ladies, with cakes, champagne, cornets—everything in style! There was one especially, a tall handsome man with small moustaches, who was that funny! And they all kept saying, 'Now tell us something, Adolphe—Dolphe,' I think."

She shivered.

"You are in pain?" asked Léon, coming closer to her.

"Oh, it's nothing! No doubt, it is only the night air."

"And who doesn't want for women, either," softly added the sailor, thinking he was paying the stranger a compliment.

Then, spitting on his hands, he took the oars again.

Yet they had to part. The adieux were sad. He was to send his letters to Mère Rollet, and she gave him such precise instructions about a double envelope that he admired greatly her amorous astuteness.

"So you can assure me it is all right?" she said with her last kiss.

"Yes, certainly."

"But why," he thought afterwards as he came back through the streets alone, "is she so very anxious to get this power of attorney?"

IV.

Love Will Find A Way.

LÉON soon put on an air of superiority before his comrades, avoided their company, and completely neglected his work.

He waited for her letters; he reread them; he wrote to her. He called her to mind with all the strength of his desires and of his memories. Instead of lessening with absence, this longing to see her again grew, so that at last on Saturday morning he escaped from his office.

When, from the summit of the hill, he saw in the valley below the church-spire with its tin flag swinging in the wind, he felt that delight mingled with triumphant vanity and egoistic tenderness that millionaires must experience when they come back to their native village.

He went rambling round her house. A light was burning in the kitchen. He watched for her shadow behind the curtains, but nothing appeared.

Mère Lefrançois, when she saw him, uttered many exclamations. She thought he had grown and was

thinner, while Artémise, on the contrary, thought him stouter and darker.

He dined in the little room as of yore, but alone, without the tax-gatherer; for Binet, tired of waiting for the "Hirondelle," had definitely put forward his meal one hour, and now he dined punctually at five, and yet he declared usually the rickety old concern was late.

Léon, however, made up his mind, and knocked at the doctor's door. Madame was in her room, and did not come down for a quarter of an hour. The doctor seemed delighted to see him, but he never stirred out that evening, nor all the next day.

He saw her alone in the evening, very late, behind the garden in the lane;—in the lane, as she had the other one! It was a stormy night, and they talked under an umbrella by lightning flashes.

Their separation was becoming intolerable. "I would rather die!" said Emma. She was writhing in his arms, weeping. "Adieu! adieu! When shall I see you again?"

They came back again to embrace once more, and it was then that she promised him to find soon, by no matter what means, a regular opportunity for seeing each other in freedom at least once a week. Emma never doubted she should be able to do this. Besides she was full of hope. Some money was coming to her.

On the strength of it she bought a pair of yellow curtains with large stripes for her room, whose cheapness Monsieur Lheureux had commended; she dreamed of getting a carpet, and Lheureux, declaring that it wasn't "drinking the sea," politely undertook to supply her with one. She could no longer do without

his services. Twenty times a day she sent for him, and he at once put by his business without a murmur. People could not understand either why Mère Rollet breakfasted with her every day, and even paid her private visits.

It was about this time, that is to say, the beginning of the winter, that she seemed seized with great musical fervour.

One evening when Charles was listening to her, she began the same piece four times over, each time with much vexation, while he, not noticing any difference, cried—

"Bravo! very good! You are wrong to stop. Go on!"

"Oh, no; it is execrable! My fingers are quite rusty."

The next day he begged her to play him something again.

"Very well; to please you!"

And Charles confessed she had gone off a little. She played wrong notes and blundered; then, stopping short, said:

"Ah! it is no use. I ought to take some lessons; but——" She bit her lips and added, "Twenty francs a lesson, that's too dear!"

"Yes, so it is—rather," said Charles, giggling stupidly. "But it seems to me that one might be able to do it for less; for there are artists of no great reputation, who are often better than the celebrities."

"Find them!" said Emma.

The next day when he came home he looked at her shyly, and at last could no longer keep back the words.

"How obstinate you are sometimes! I went to Barfeuchères to-day. Well, Madame Liégeard assured me that her three young ladies who are at La Miséricorde have lessons at fifty sous apiece, and that from an excellent mistress!"

She shrugged her shoulders and did not open her piano again. But when she passed by it (if Bovary were there), she sighed—

"Ah! my poor piano!"

And when any one came to see her, she did not fail to inform them that she had given up music, and could not begin again now, for important reasons. Then people commiserated her—

"What a pity! she had so much talent!"

They even spoke to Bovary about it. They put him to shame, and especially the chemist.

"You are wrong. One should never let any of the faculties of nature lie fallow. Besides, just think, my good friend, that by inducing madame to study, you are economising on the subsequent musical education of your child. For my own part, I think that mothers ought themselves to instruct their children. That is an idea of Rousseau's, still rather new perhaps, but that will end by triumphing, I am certain of it, like mothers nursing their own children, and vaccination."

So Charles returned once more to this question of the piano. Emma replied bitterly that it would be better to sell it. This poor piano, that had given her vanity so much satisfaction—to see it go was to Bovary like the indefinable suicide of a part of herself.

"If you liked," he said, "a lesson from time to time, that wouldn't after all be very ruinous."

"But lessons," she replied, "are only of use when followed up."

And thus it was she set about obtaining her husband's permission to go to town once a week to see her lover. At the end of a month she was even considered to have made considerable progress.

V.

The Pursuit of Art.

SHE went on Thursdays. She got up and dressed silently, in order not to awaken Charles, who would have made remarks about her getting ready too early. Next she walked up and down, went to the windows, and looked out at the Place. The early dawn was broadening between the pillars of the market, and the chemist's shop, with the shutters still up, showed in the pale light of the dawn the large letters of his signboard.

When the clock pointed to a quarter-past seven, she went off to the "Lion d'Or," whose door Artémise opened yawning. The girl then raked up the coals covered by the cinders, and Emma remained alone in the kitchen. Now and again she went out. Hivert was leisurely harnessing his horses, listening, moreover, to Mère Lefrançois, who, passing her head and nightcap through a grating, was charging him with commissions and giving him explanations that would have confused any one else. Emma kept beating the soles of her boots against the pavement of the yard.

At last, when he had eaten his soup, put on his cloak, lighted his pipe, and grasped his whip, he calmly installed himself on his seat.

The "Hirondelle" started at a slow trot, and for about a mile stopped here and there to pick up passengers who waited for it, standing at the border of the road, in front of their yard gates.

Those who had secured seats the evening before kept it waiting; some even were still in bed in their houses. Hivert called, shouted, swore; then he got down from his seat and went and knocked loudly at the doors. The wind blew through the cracked windows.

The four seats, however, filled up. The carriage rolled off; rows of apple-trees followed one upon another, and the road between its two long ditches, full of yellow water, rose, constantly narrowing towards the horizon.

Emma knew it from end to end; she knew that after a meadow there was a sign-post, next an elm, a barn, or the hut of a lime-kiln tender. Sometimes even, in the hope of getting some surprise, she shut her eyes, but she never lost the clear perception of the distance to be traversed.

At last the brick houses began to follow one another more closely, the earth resounded beneath the wheels, the "Hirondelle" glided between the gardens, where through an opening one saw statues, a periwinkle plant, clipped yews, and a swing. Then on a sudden the town appeared. Sloping down like an amphitheatre, and drowned in the fog, it widened out beyond the bridges confusedly. Then the open country spread away with a monotonous movement till it touched in the distance the vague line of the

pale sky. Seen thus from above, the whole landscape looked immovable as a picture; the anchored ships were massed in one corner, the river curved round the foot of the green hills, and the isles, oblique in shape, lay on the water, like large, motionless, black fishes. The factory chimneys belched forth immense brown fumes that were blown away at the top. One heard the rumbling of the foundries, together with the clear chimes of the churches that stood out in the mist. The leafless trees on the boulevards made violet thickets in the midst of the houses, and the roofs, all shining with the rain, threw back unequal reflections, according to the height of the quarters in which they were. Sometimes a gust of wind drove the clouds towards the Saint Catherine hills, like aerial waves that broke silently against a cliff.

A giddiness seemed to her to detach itself from this mass of existence, and her heart swelled as if the hundred and twenty thousand souls that palpitated there had all at once sent into it the vapour of the passions she fancied theirs. Her love grew in the presence of this vastness, and expanded with tumult to the vague murmurings that rose towards her. She poured it out upon the square, on the walks, on the streets, and the old Norman city outspread before her eyes as an enormous capital, as a Babylon into which she was entering. She leant with both hands against the window, drinking in the breeze; the three horses galloped, the stones grated in the mud, the diligence rocked, and Hivert, from afar, hailed the carts on the road, while the bourgeois who had spent the night at the Guillaume woods came quietly down the hill in their little family carriages.

They stopped at the barrier; Emma undid her overshoes, put on other gloves, rearranged her shawl, and some twenty paces farther she got down from the "Hirondelle."

The town was then awakening. Shop-boys in caps were cleaning up the shop-fronts, and women, with baskets against their hips, at intervals uttered sonorous cries at the corners of streets. She walked with downcast eyes, close to the walls, and smiling with pleasure under her lowered black veil.

For fear of being seen, she did not usually take the most direct road. She plunged into dark alleys, and, all perspiring, reached the bottom of the Rue Nationale, near the fountain that stands there. It is the quarter for theatres, public-houses, and *cocottes*. Often a cart would pass near her, bearing some shaking scenery. Waiters in aprons were sprinkling sand on the flagstones between green shrubs. It all smelt of absinthe, cigars, and oysters.

She turned down a street; she recognised him by his curling hair that escaped from beneath his hat.

Léon walked along the pavement. She followed him to the hotel. He went up, opened the door, entered — What an embrace!

Then, after the kisses, the words gushed forth. They told each other the sorrows of the week, the presentiments, the anxiety for the letters; but now everything was forgotten; they gazed into each other's faces with voluptuous laughs, and tender names.

The bed was large, of mahogany, in the shape of a boat. The curtains were in red levantine, that hung from the ceiling and bulged out too much towards the bell-shaped bed-side; and nothing in the world was so lovely as her brown head and white skin

standing out against this purple colour, when, with a movement of shame, she crossed her bare arms, hiding her face in her hands.

The warm room, with its discreet carpet, its gay ornaments, and its calm light, seemed made for the intimacies of passion. The curtain-rods, ending in arrows, their brass pegs, and the great balls of the fire-dogs shone suddenly when the sun came in. On the chimney between the candelabra there were two of those pink shells in which one hears the murmur of the sea if one holds them to the ear.

How they loved that dear room, so full of gaiety, despite its rather faded splendour! They always found the furniture in the same place, and sometimes hairpins, that she had forgotten the Thursday before, under the pedestal of the clock. They lunched by the fireside on a little round table, inlaid with rosewood. Emma carved, put bits on his plate with all sorts of coquettish ways, and she laughed with a sonorous and libertine laugh when the froth of the champagne ran over from the glass to the rings on her fingers. They were so completely lost in the possession of each other that they thought themselves in their own house, and that they would live there till death, like two spouses eternally young. They said "our room," "our carpet," she even said "my slippers," a gift of Léon's, a whim she had had. They were pink satin, bordered with swansdown. When she sat on his knees, her leg, then too short, hung in the air, and the dainty shoe, that had no back to it, was held on only by the toes to her bare foot.

He for the first time enjoyed the inexpressible delicacy of feminine refinements. He had never met this grace of language, this reserve of clothing, these

poses of the weary dove. He admired the exaltation of her soul and the lace on her petticoat. Besides, was she not "a lady" and a married woman—a real mistress, in fine?

By the diversity of her humour, in turn mystical or mirthful, talkative, taciturn, passionate, careless, she awakened in him a thousand desires, called up instincts or memories. She was the mistress of all the novels, the heroine of all the dramas, the vague "she" of all the volumes of verse. He found again on her shoulder the amber colouring of the "odalisque bathing;" she had the long waist of feudal châtelaines, and she resembled the "pale woman of Barcelona." But above all she was the Angel!

Often, looking at her, it seemed to him that his soul, escaping towards her, spread like a wave about the outline of her head, and descended drawn down into the whiteness of her breast. He knelt on the floor before her, and with both elbows on her knee looked at her with a smile, his face upturned.

She bent over him, and murmured, as if choking with intoxication—

"Oh, do not move! do not speak! look at me! Something so sweet comes from your eyes that helps me so much!"

She called him "child." "Child, do you love me?"

And she did not listen for his answer in the haste of her lips that fastened to his mouth.

On the clock there was a bronze cupid, who smirked as he bent his arm beneath a golden garland. They had laughed at it many a time, but when they had to part everything seemed serious to them.

Motionless in front of each other, they kept repeating, "Till Thursday, till Thursday."

Suddenly she seized his head between her hands, kissed him hurriedly on the forehead, crying, "Adieu!" and rushed down the stairs.

She went to a hairdresser's in the Rue de la Comédie to have her hair arranged. Night fell; the gas was lighted in the shop. She heard the bell at the theatre calling the mummers to the performance, and she saw, passing opposite, men with white faces and women in faded gowns going in at the stage-door.

It was hot in the room, small, and too low, where the stove was hissing in the midst of wigs and pomades. The smell of the tongs, together with the greasy hands that dressed her head, soon soothed her, and she dozed a little in her wrapper. Often, as he did her hair, the man offered her tickets for a masked ball.

Then she went away. She went up the streets; reached the Croix-Rouge, put on her overshoes, that she had hidden in the morning under the seat, and sank into her place among the impatient passengers. Some got out at the foot of the hill. She remained alone in the carriage. At every turning all the lights of the town were seen more and more completely, making a great luminous vapour about the dim houses. Emma knelt on the cushions, and her eyes wandered over the dazzling light. She sobbed; called on Léon, sent him tender words and kisses lost in the wind.

On the hillside a poor devil wandered about with his stick in the midst of the diligences. A mass of rags covered his shoulders, and an old staved-in

beaver, turned out like a basin, hid his face; but when he took it off he discovered in the place of eyelids empty and bloody orbits. The flesh hung in red shreds, and there flowed from it liquids that congealed into green scales down to the nose, whose black nostrils sniffed convulsively. To speak to you he threw back his head with an idiotic laugh; then his bluish eyeballs, rolling constantly, at the temples beat against the edge of the open wound. He sang a little song as he followed the carriages—

> "Maids in the warmth of a summer day
> Dream of love, and of love alway."

And all the rest was about birds and sunshine and green leaves.

Sometimes he appeared suddenly behind Emma, bareheaded, and she drew back with a cry. Hivert made fun of him. He would advise him to get a booth at the Saint Romain fair, or else ask him, laughing, how his young woman was.

Often they had started when, with a sudden movement, his hat entered the diligence through the small window, while he clung with his other arm to the footboard, between the wheels splashing mud. His voice, feeble at first and quavering, grew sharp; it resounded in the night like the indistinct moan of a vague distress; and through the ringing of the bells, the murmur of the trees, and the rumbling of the empty vehicle, it had a far-off sound that disturbed Emma. It went to the bottom of her soul, like a whirlwind in an abyss, and carried her away into the distances of a boundless melancholy. But Hivert, noticing a weight behind, gave the blind man sharp cuts with his whip. The thong lashed his wounds,

and he fell back into the mud with a yell. Then the passengers in the "Hirondelle" ended by falling asleep, some with open mouths, others with lowered chins, leaning against their neighbour's shoulder, or with their arm passed through the strap, oscillating regularly with the jolting of the carriage; and the reflection of the lantern swinging without, on the crupper of the wheeler, penetrating into the interior through the chocolate calico curtains, threw sanguineous shadows over all these motionless people. Emma, dazed with grief, shivered in her clothes, feeling her feet grow colder and colder, and death in her soul.

Charles at home was waiting for her; the "Hirondelle" was always late on Thursdays. Madame arrived at last, and scarcely kissed the child. The dinner was not ready. No matter! She excused the servant. This girl now seemed allowed to do just as she liked.

Often her husband, noting her pallor, asked if she were unwell.

"No," said Emma.

"But," he replied, "you seem so strange this evening."

"Oh, it's nothing! nothing!"

There were even days when she had no sooner come in than she went up to her room; and Justin, happening to be there, moved about noiselessly, quicker at helping her than the best of maids. He put the matches ready, the candlestick, a book, arranged her nightgown, turned back the bedclothes.

"Come!" said she, "that will do. Now you may go."

For he stood there, his hands hanging down and his eyes wide open, as if enmeshed in the innumerable threads of a sudden reverie.

The following day was frightful, and those that came after still more unbearable, because of her impatience to seize her happiness once again; an ardent lust, inflamed by the images of past experience, that burst forth freely on the seventh day beneath Léon's caresses. His ardours were hidden beneath outbursts of wonder and gratitude. Emma tasted this love in a discreet, absorbed fashion, maintained it by all the artifices of her tenderness, and trembled a little lest later it should be lost.

She often said to him, with her sweet melancholy voice:

"Ah! you too, you will leave me! You will marry! You will be like all the others."

He asked, "What others?"

"Why, like all men," she replied. Then added, repelling him with a languid movement:

"You are all evil!"

One day, as they were talking philosophically of earthly disillusions, to experiment on his jealousy, or yielding, perhaps, to an over-strong need to pour out her heart, she told him that formerly, before him, she had loved some one. "Not like you," she went on quickly, protesting by the head of her child that "nothing had passed between them."

The young man believed her, but none the less questioned her to find out what *he* was.

"He was a ship's captain, my dear."

Was this not preventing any inquiry, and, at the same time, assuming a higher ground through this pretended fascination exercised over a man who must have been of warlike nature and accustomed to receive homage?

The clerk then felt the lowliness of his position; he longed for epaulettes, crosses, titles. All that would please her,— he gathered that from her spendthrift habits.

Emma nevertheless concealed many of these extravagant fancies, such as her wish to have a blue tilbury to drive into Rouen, drawn by an English horse and driven by a groom in top-boots. It was Justin who had inspired her with this whim, by begging her to take him into her service as *valet-de-chambre,* and if the privation of it did not lessen the pleasure of her arrival at each rendezvous, it certainly augmented the bitterness of the return.

Often, when they talked together of Paris, she ended by murmuring, "Ah! how happy we should be there!"

"Are we not happy?" gently answered the young man, passing his hands over her hair.

"Yes, that is true," she said. "I am mad. Kiss me!"

To her husband she was more charming than ever. She made him pistachio-creams and played him waltzes after dinner. So he thought himself the most fortunate of men, and Emma was without uneasiness, when, one evening, suddenly he said:

"It is Mademoiselle Lempereur, isn't it, who gives you lessons?"

"Yes."

"Well, I saw her just now," Charles went on, "at Madame Liégeard's. I spoke to her about you, and she doesn't know you."

This was like a thunderclap. However, she replied quite naturally—

"Ah! no doubt she forgot my name."

"But perhaps," said the doctor, "there are several Demoiselles Lempereur at Rouen who are music-mistresses."

"Possibly!" Then quickly — "But I have my receipts here. See!"

And she went to the writing-table, ransacked all the drawers, rummaged the papers, and at last lost her head so completely that Charles earnestly begged her not to take so much trouble about those wretched receipts.

"Oh, I will find them," she said.

And, in fact, on the following Friday, as Charles was putting on one of his boots in the dark cabinet where his clothes were kept, he felt a piece of paper between the leather and his sock. He took it out and read:

"Received for three months' lessons and several pieces of music, the sum of sixty-three francs. — FÉLICIE LEMPEREUR, professor of music."

"How the devil did it get into my boots?"

"It must," she replied, "have fallen from the old box of bills that is on the edge of the shelf."

From that moment her existence was but one long tissue of lies, in which she enveloped her love as in veils to hide it. It was a want, a mania, a pleasure carried to such an extent that if she said she had the day before walked on the right side of a road, one might know she had taken the left.

One morning when she had gone, as usual, rather lightly clothed, it suddenly began to snow, and as Charles was watching the weather from the window, he caught sight of Monsieur Bournisien in the chaise of Monsieur Tuvache, who was driving him to Rouen. Then he went down to give the priest a

thick shawl that he was to hand over to Emma as soon as he reached the "Croix-Rouge." When he got to the inn, Monsieur Bournisien asked for the wife of the Yonville doctor. The landlady replied that she very rarely came to her establishment. So that evening, when he recognised Madame Bovary in the "Hirondelle," the curé told her his dilemma, without, however, appearing to attach much importance to it, for he began praising a preacher who was doing wonders at the Cathedral, and whom all the ladies were rushing to hear.

Still, if he did not ask for any explanation, others, later on, might prove less discreet. So she thought well to get down each time at the "Croix-Rouge," so that the good folk of her village who saw her on the stairs should suspect nothing.

One day, however, Monsieur Lheureux met her coming out of the Hôtel de Boulogne on Léon's arm; and she was frightened, thinking he would gossip. He was not such a fool. But three days after he came to her room, shut the door, and said, "I must have some money."

She declared she could not give him any. Lheureux burst into lamentations, and reminded her of all the kindnesses he had shown her.

In fact, of the two bills signed by Charles, Emma up to the present had paid only one. As to the second, the shopkeeper, at her request, had consented to replace it by another, which again had been renewed for a long date. Then he drew from his pocket a list of goods not paid for; to wit, the curtains, the carpet, the material for the arm-chairs; several dresses, and divers articles of dress, the bills for which amounted to about two thousand francs.

She bowed her head. He went on:

"But if you haven't any ready money, you have an estate." And he reminded her of a miserable little hovel situated at Barneville, near Aumale, that brought in almost nothing. It had formerly been part of a small farm sold by Monsieur Bovary senior; for Lheureux knew everything, even to the number of acres and the names of the neighbours.

"If I were in your place," he said, "I should clear myself of my debts, and have some money left over."

She pointed out the difficulty of getting a purchaser. He held out the hope of finding one; but she asked him how she should manage to sell it.

"Haven't you your power of attorney?" he replied.

The phrase came to her like a breath of fresh air. "Leave me the bill," said Emma.

"Oh, it isn't worth while," answered Lheureux.

He came back the following week and boasted of having, after much trouble, at last discovered a certain Langlois, who, for a long time, had had an eye on the property, but without mentioning his price.

"Never mind the price!" she cried.

But they would, on the contrary, have to wait, to sound the fellow. The thing was worth a journey, and, as she could not undertake it, he offered to go to the place to have an interview with Langlois. On his return he announced that the purchaser proposed four thousand francs.

Emma was radiant at this news.

"Frankly," he added, "that's a good price."

She drew half the sum at once, and when she was about to pay her account the shopkeeper said—

"It really grieves me, on my word! to see you depriving yourself all at once of such a big sum as that."

Then she looked at the bank-notes, and dreaming of the unlimited number of rendezvous represented by those two thousand francs, she stammered —

"What! what!"

"Oh!" he went on, laughing good-naturedly, "one puts anything one likes on receipts. Don't you think I know what household affairs are?" And he looked at her fixedly, while in his hand he held two long papers that he slid between his nails. At last, opening his pocket-book, he spread out on the table four bills to order, each for a thousand francs.

"Sign these," he said, "and keep it all!"

She cried out, scandalised.

"But if I give you the surplus," replied Monsieur Lheureux impudently, "is not that helping you?"

And taking a pen he wrote at the bottom of the account, "Received of Madame Bovary four thousand francs."

"Now who can trouble you, since in six months you'll draw the arrears for your cottage, and I don't make the last bill due till after you've been paid?"

Emma grew rather confused in her calculations, and her ears tingled as if gold pieces, bursting from their bags, rang all round her on the floor. At last Lheureux explained that he had a very good friend, Vinçart, a broker at Rouen, who would discount these four bills. Then he himself would hand over to madame the remainder after the actual debt was paid.

But instead of two thousand francs he brought only eighteen hundred, for the friend Vinçart (which

was *only fair*) had deducted two hundred francs for commission and discount. Then he carelessly asked for a receipt.

"You understand — in business — sometimes. And with the date, if you please, with the date."

A horizon of realisable whims opened out before Emma. She was prudent enough to lay by a thousand crowns, with which the first three bills were paid when they fell due; but the fourth, by chance, came to the house on a Thursday, and Charles, quite upset, patiently awaited his wife's return for an explanation.

If she had not told him about this bill, it was only to spare him such domestic worries; she sat on his knees, caressed him, cooed to him, gave a long enumeration of all the indispensable things that had been got on credit.

"Really, you must confess, considering the quantity, it isn't so dear."

Charles, at his wit's end, soon had recourse to the eternal Lheureux, who swore he would arrange matters if the doctor would sign him two bills, one of which was for seven hundred francs, payable in three months. In order to arrange for this he wrote his mother a pathetic letter. Instead of sending a reply she came herself; and when Emma wanted to know whether he had got anything out of her, "Yes," he replied; "but she wants to see the account." The next morning at daybreak Emma ran to Lheureux to beg him to make out another account for not more than a thousand francs, for to show the one for four thousand it would be necessary to say that she had paid two-thirds, and confess, consequently, the sale of the estate — a negotiation admirably carried out by

the shopkeeper, and which, in fact, was only actually known later.

Despite the low price of each article, Madame Bovary senior of course thought the expenditure extravagant.

"Couldn't you do without a carpet? Why have re-covered the arm-chairs? In my time there was a single arm-chair in a house, for elderly persons,—at any rate it was so at my mother's, who was a good woman, I can tell you. Everybody can't be rich! No fortune can hold out against waste! I should be ashamed to coddle myself as you do! And yet I am old. I need looking after. And there! there! fitting up gowns! fallals! What! silk for lining at two francs, when you can get jaconet for ten sous, or even for eight, that would do well enough!"

Emma, lying on a lounge, replied as quietly as possible: "Ah! madame, enough! enough!"

The other went on lecturing her, predicting they would end in the workhouse. But it was Bovary's fault. Luckily he had promised to destroy that power of attorney.

"What?"

"Ah! he swore he would," went on the good woman.

Emma opened the window, called Charles, and the poor fellow was obliged to confess the promise torn from him by his mother.

Emma disappeared, then came back quickly, and majestically handed her a thick piece of paper.

"Thank you," said the old woman. And she threw the power of attorney into the fire.

Emma began to laugh, a strident, piercing, continuous laugh; she had an attack of hysterics.

"Oh, my God!" cried Charles. "Ah! you really are wrong! You come here and make scenes with her!"

His mother, shrugging her shoulders, declared it was "all put on."

But Charles, rebelling for the first time, took his wife's part, so that Madame Bovary senior said she would leave. She went the very next day, and on the threshold, as he was trying to detain her, she replied:

"No, no! You love her better than me, and you are right. It is natural. For the rest, so much the worse! You will see. Good day — for I am not likely to come soon again, as you say, to make scenes."

Charles nevertheless was very crestfallen before Emma, who did not hide the resentment she still felt at his want of confidence, and it needed many prayers before she would consent to have another power of attorney. He even accompanied her to Monsieur Guillaumin to have a second one, just like the other, drawn up.

"I understand," said the notary; "a man of science can't be worried with the practical details of life."

And Charles felt relieved by this comfortable reflection, which gave his weakness the flattering appearance of higher preoccupation.

And what an outburst the next Thursday at the hotel in their room with Léon! She laughed, cried, sang, sent for sherbets, wanted to smoke cigarettes, seemed to him wild and extravagant, but adorable, superb.

He did not know what reaction of her whole being drove her more and more to plunge into the

pleasures of life. She was becoming irritable, greedy, voluptuous; and she walked about the streets with him carrying her head high, without fear, so she said, of compromising herself. At times, however, Emma shuddered at the sudden thought of meeting Rodolphe, for it seemed to her that, although they were separated for ever, she was not completely free from her subjugation to him.

One night she did not return to Yonville at all. Charles lost his head with anxiety, and little Berthe would not go to bed without her mamma, and sobbed enough to break her heart. Justin had gone out searching the road at random. Monsieur Homais even had left his pharmacy.

At last, at eleven o'clock, able to bear it no longer, Charles harnessed his chaise, jumped in, whipped up his horse, and reached the "Croix-Rouge" about two o'clock in the morning. No one there! He thought that the clerk had perhaps seen her; but where did he live? Happily, Charles remembered his employer's address, and rushed off there.

Day was breaking, and he could distinguish the escutcheons over the door, and knocked. Some one, without opening the door, shouted out the required information, adding a few insults to those who disturb people in the middle of the night.

The house inhabited by the clerk had neither bell, knocker, nor porter. Charles knocked loudly at the shutters with his hands. A policeman happened to pass by. Then he was frightened, and went away.

"I am mad," he said; "no doubt they kept her to dinner at Monsieur Lormeaux'." But M. Lormeaux no longer lived at Rouen.

"She probably stayed to look after Madame Dubreuil. Why, Madame Dubreuil has been dead these ten months! Where can she be?"

An idea occurred to him. At a café he asked for a directory, and hurriedly looked for the name of Mademoiselle Lempereur, who lived at No. 74 Rue de la Renelle-des-Maroquiniers.

As he was turning into the street, Emma herself appeared at the other end of it. He threw himself upon her rather than embraced her, crying:

"What kept you yesterday?"

"I was not well."

"What was it? Where? How?"

She passed her hand over her forehead and answered, "At Mademoiselle Lempereur's."

"I was sure of it! I was going there."

"Oh, it isn't worth while," said Emma. "She went out just now; but for the future don't worry. I do not feel free, you see, if I know that the least delay upsets you like this."

This was a sort of permission that she gave herself, so as to get perfect freedom in her escapades. And she profited by it freely, fully. When she was seized with the desire to see Léon, she set out upon any pretext; and as he was not expecting her on that day, she went to fetch him at his office.

It was a great delight at first, but soon he no longer concealed the truth, which was, that his master complained very much about these interruptions.

"Pshaw! come along," she said.

And he slipped out.

She wanted him to dress all in black, and grow a pointed beard, to look like the portraits of Louis XIII. She wanted to see his lodgings; thought them poor.

He blushed at them, but she did not notice this, then advised him to buy some curtains like hers, and as he objected to the expense —

"Ah! ah! you care for your money," she said laughing.

Each time Léon had to tell her everything that he had done since their last meeting. She asked him for some verses — some verses "for herself," a "love poem" in honour of her. But he never succeeded in getting a rhyme for the second verse; and at last ended by copying a sonnet in a "Keepsake." This was less from vanity than from the one desire of pleasing her. He did not question her ideas; he accepted all her tastes; he was rather becoming her mistress than she his. She had tender words and kisses that thrilled his soul. Where could she have learnt this corruption almost incorporeal in the strength of its profundity and dissimulation?

VI.

A Lovers' Quarrel.

URING the journeys he made to see her, Léon had often dined at the chemist's, and he felt obliged from politeness to invite him in turn.

"With pleasure!" Monsieur Homais replied; "besides, I must invigorate my mind, for I am getting rusty here. We'll go to the theatre, to the restaurant; we'll make a night of it!"

"Oh, my dear!" tenderly murmured Madame Homais, alarmed at the vague perils he was preparing to brave.

"Well, what? Do you think I'm not sufficiently ruining my health living here amid the continual emanations of the pharmacy? But there! that is the way with women! They are jealous of science, and then are opposed to our taking the most legitimate distractions. No matter! Count upon me. One of these days I shall turn up at Rouen, and we'll go the pace together."

The chemist would formerly have taken good care not to use such an expression, but he was cul-

tivating a gay Parisian style, which he thought in the best taste; and, like his neighbour, Madame Bovary, he questioned the clerk curiously about the customs of the capital; he even talked slang to dazzle the bourgeois, saying *bender, crummy, dandy, maccaroni, the cheese, cut my stick,* and *"I'll hook it,"* for "I am going."

So one Thursday Emma was surprised to meet Monsieur Homais in the kitchen of the "Lion d'Or," wearing a traveller's costume, that is to say, wrapped in an old cloak which no one knew he had, while he carried a valise in one hand and the foot-warmer of his establishment in the other. He had confided his intentions to no one, for fear of causing the public anxiety by his absence.

The idea of seeing again the place where his youth had been spent no doubt excited him, for during the whole journey he never ceased talking, and as soon as he had arrived, he jumped quickly out of the diligence to go in search of Léon. In vain the clerk tried to get rid of him. Monsieur Homais dragged him off to the large Café de la Normandie, which he entered majestically, not raising his hat, thinking it very provincial to uncover in any public place.

Emma waited for Léon three quarters of an hour. At last she ran to his office, and, lost in all sorts of conjectures, accusing him of indifference, and reproaching herself for her weakness, she spent the afternoon, her face pressed against the window-panes.

At two o'clock the two men were still at table opposite each other. The room was emptying; the stove-pipe, in the shape of a palm-tree, spread its gilt leaves over the white ceiling, and near them,

outside the window, in the bright sunshine, a little fountain gurgled in a white basin, where, in the midst of watercress and asparagus, three torpid lobsters stretched across to some quails that lay heaped up in a pile on their sides.

Homais was enjoying himself. Although he was even more intoxicated with the luxury than the rich fare, the Pomard wine all the same rather excited his faculties; and when the omelette *au rhum* appeared, he began propounding immoral theories about women. What seduced him above all else was *chic*. He admired an elegant toilette in a well-furnished apartment, and as to bodily qualities, he didn't dislike a young girl.

Léon watched the clock in despair. The chemist went on drinking, eating and talking.

"You must be very lonely," he said suddenly, "here at Rouen. To be sure your lady-love doesn't live far away."

And as the other blushed, he added:

"Come now, be frank. Can you deny that at Yonville——"

The young man stammered something.

"At Madame Bovary's, you're not making love to——"

"To whom?"

"The servant!"

He was not joking; but vanity getting the better of all prudence, Léon, in spite of himself protested. Besides, he liked only dark women.

"I approve of that," said the chemist; "they have more passion."

And whispering into his friend's ear, he pointed out the symptoms by which one could find out if a

woman had passion. He even launched into an ethnographic digression: the German was vapourish, the French woman licentious, the Italian passionate.

"And negresses?" asked the clerk.

"They are a cultivated taste!" said Homais. "Waiter! two cups of coffee!"

"Are we going?" at last asked Léon impatiently.

"Ja!"

But before leaving he wanted to see the proprietor of the establishment and made him a few compliments. Then the young man, to be alone, alleged he had some business engagement.

"Ah! I will escort you," said Homais.

And all the while he was walking through the streets with him he talked of his wife, his children, of their future, and of his business; told him in what a decayed condition it had formerly been, and to what a degree of perfection he had raised it.

Arrived in front of the Hôtel de Boulogne, Léon left him abruptly, ran up the stairs, and found his mistress in great excitement. At mention of the chemist she flew into a passion. He, however, piled up good reasons; it wasn't his fault; didn't she know Homais — did she believe that he would prefer his company? But she turned away; he drew her back, and, sinking on his knees, clasped her waist with his arms in a languorous pose, full of concupiscence and supplication.

She was standing up, her large flashing eyes looked at him seriously, almost terribly. Then tears obscured them, her red eyelids were lowered, she gave him her hands, and Léon was pressing them to his lips when a servant appeared to tell the gentleman that he was wanted.

"You will come back?" she said.

"Yes."

"But when?"

"Immediately."

"It's a trick," said the chemist, when he saw Léon. "I wanted to interrupt this visit, that seemed to me to annoy you. Let's go and have a glass of *garus* at Bridoux'."

Léon vowed that he must get back to his office. Then the chemist joked him about quill-drivers and the law.

"Leave Cujas and Barthole alone a bit. Who the devil prevents you? Be a man! Let's go to Bridoux'. You'll see his dog. It's very interesting."

And as the clerk still insisted—

"I'll go with you. I'll read a paper while I wait for you, or turn over the leaves of a 'Code.'"

Léon, bewildered by Emma's anger, Monsieur Homais' chatter, and, perhaps, by the heaviness of the luncheon, was undecided, and, as it were, fascinated by the chemist, who kept repeating—

"Let's go to Bridoux'. It's just by here, in the Rue Malpalu."

Then, through cowardice, through stupidity, through that indefinable feeling that drags us into the most distasteful acts, he allowed himself to be led off to Bridoux', whom they found in his small yard, superintending three workmen, who panted as they turned the large wheel of a machine for making seltzer-water. Homais gave them some good advice. He embraced Bridoux; they took some *garus*. Twenty times Léon tried to escape, but the other seized him by the arm saying:

"Presently! I'm coming! We'll go to the 'Fanal

de Rouen' to see the fellows there. I'll introduce you to Thomassin."

At last he managed to get rid of him, and rushed straight to the hotel. Emma was no longer there. She had just gone in a fit of anger. She detested him now. This failing to keep their rendezvous seemed to her an insult, and she tried to rake up other reasons to separate herself from him. He was incapable of heroism, weak, banal, more spiritless than a woman, avaricious too, and cowardly.

Then, growing calmer, she at length discovered that she had, no doubt, calumniated him. But the disparaging of those we love always alienates us from them to some extent. We must not touch our idols; the gilt sticks to our fingers.

They gradually came to talking more frequently of matters outside their love, and in the letters that Emma wrote him she spoke of flowers, verses, the moon and the stars, naïve resources of a waning passion striving to keep itself alive by all external aids. She was constantly promising herself a profound felicity on her next journey. Then she confessed to herself that she felt nothing extraordinary. This disappointment quickly gave way to a new hope, and Emma returned to him more inflamed, more eager than ever. She undressed hastily, tearing off the thin laces of her corset that nestled around her hips like a gliding snake. She went on tip-toe, barefooted, to see once more that the door was closed, then, pale, serious, and, without speaking, with one movement, she threw herself upon his breast with a long shudder.

Yet there was upon that brow covered with cold drops, on those quivering lips, in those wild eyes, in

the strain of those arms, something vague and dreary that seemed to Léon to glide between them subtly as if to separate them.

He did not dare to question her; but, seeing her so skilled, she must have passed, he thought, through every experience of suffering and of pleasure. What had once charmed now frightened him a little. Besides, he rebelled against his absorption, daily more marked by her personality. He begrudged Emma this constant victory. He even strove not to love her; then, when he heard the creaking of her boots, he turned coward, like drunkards at the sight of strong drinks.

She did not fail, in truth, to lavish all sorts of attentions upon him, from the delicacies of food to the coquetries of dress and languishing looks. She brought roses in her breast from Yonville, which she threw into his face; was anxious about his health, gave him advice as to his conduct; and, in order the more surely to keep her hold on him, hoping perhaps that heaven would take her part, she tied a medal of the Virgin round his neck. She inquired like a virtuous mother about his companions. She said to him:

"Don't see them; don't go out; think only of ourselves, love me!"

She would have liked to be able to watch over his life, and the idea occurred to her of having him followed in the streets. Near the hotel there was always a kind of loafer who accosted travellers, and who would not refuse. But her pride revolted at this

"Bah; so much the worse. Let him deceive me! What does it matter to me? As if I cared for him!"

One day, when they had parted early and she was returning alone along the boulevard, she saw the walls of her convent; then she sat down on a form in the shade of the elm-trees. How calm that time had been! How she longed for the ineffable sentiments of love that she had tried to figure to herself out of books! The first month of her marriage, her rides in the wood, the viscount that waltzed, and Lagardy singing, all repassed before her eyes. And Léon suddenly appeared to her as far off as the others.

"Yet I love him," she said to herself.

No matter! She was not happy—she never had been. Whence came this insufficiency in life—this instantaneous turning to decay of everything on which she leant? But if there were somewhere a being strong and beautiful, a valiant nature, full at once of exaltation and refinement, a poet's heart in angel's form, a lyre with sounding chords ringing out elegiac epithalamia to heaven, why, perchance, should she not find him? Ah! how impossible! Besides, nothing was worth the trouble of seeking it; everything was a lie. Every smile hid a yawn of boredom, every joy a curse, all pleasure, satiety, and the sweetest kisses left upon your lips only the unattainable desire for a greater delight.

A metallic clang droned through the air, and four strokes were heard from the convent-clock. Four o'clock! And it seemed to her that she had been there on that form an eternity. But an infinity of passions may be contained in a minute, like a crowd in a small space.

Emma lived all absorbed in hers, and troubled no more about money matters than an archduchess.

Once, however, a wretched-looking man, rubicund and bald, came to her house, saying he had been sent by Monsieur Vinçart of Rouen. He took out the pins that held together the side-pockets of his long green overcoat, stuck them into his sleeve, and politely handed her a paper.

It was a bill for seven hundred francs, signed by her, and which Lheureux, in spite of all his professions, had paid away to Vinçart. She sent her servant for him. He could not come. Then the stranger, who had remained standing, casting right and left curious glances, that his thick fair eyebrows hid, asked with a naïve air:

"What answer am I to take Monsieur Vinçart?"

"Oh," said Emma, "tell him that I haven't it. I will send next week; he must wait; yes, till next week."

And the fellow went without another word.

But the next day at twelve o'clock she received a summons, and the sight of the stamped paper, on which appeared several times in large letters, "Maître Hareng, bailiff at Buchy," so frightened her that she rushed in hot haste to the linendraper's. She found him in his shop, doing up a parcel.

"Your obedient!" he said; "I am at your service."

But Lheureux, all the same, went on with his work, helped by a young girl of about thirteen, somewhat hunchbacked, who was at once his clerk and his servant.

Then, his clogs clattering on the shop-boards, he went up before Madame Bovary to the first floor, and introduced her into a narrow closet, where, in a large bureau in sapon-wood, lay some ledgers, pro-

tected by a horizontal padlocked iron bar. Against the wall, under some remnants of calico, one discovered a safe, but of such dimensions that it must contain something besides bills and money. Monsieur Lheureux, in fact, went in for pawnbroking, and it was there that he had put Madame Bovary's gold chain, together with the earrings of poor old Tellier, who, at last forced to sell out, had bought a meagre store of grocery at Quincampoix, where he was dying of catarrh amongst his candles, that were less yellow than his face.

Lheureux sat down in a large cane arm-chair, saying, "What news?"

"See!"

And she showed him the paper.

"Well, how can I help it?"

Then she grew angry, reminding him of the promise he had given not to pay away her bills. He acknowledged it.

"But I was pressed myself; the knife was at my own throat."

"And what will happen now?" she went on.

"Oh, it's very simple; a judgment and then a distraint—that's about it!"

Emma kept down a desire to strike him, and asked gently if there was no way of quieting Monsieur Vinçart.

"I dare say! Quiet Vinçart! You don't know him; he's more ferocious than an Arab!"

Still Monsieur Lheureux must interfere.

"Well, listen. It seems to me so far I've been very good to you." And opening one of his ledgers, "See," he said. Then running up the page with his finger, "Let's see! let's see! August 3d, two hun-

dred francs; June 17th, a hundred and fifty; March 23d, forty-six. In April——"

He stopped, as if afraid of making some mistake.

"Not to speak of the bills signed by Monsieur Bovary, one for seven hundred francs, and another for three hundred. As to your little instalments, with the interest, why, there's no end to 'em; one gets quite muddled over 'em. I'll have nothing more to do with it."

She wept; she even called him "her good Monsieur Lheureux." But he always fell back upon "that rascal Vinçart." Besides, he hadn't a brass farthing; no one was paying him now-a-days; they were eating his coat off his back; a poor shopkeeper like him couldn't advance money.

Emma was silent, and Monsieur Lheureux, who was biting the feathers of a quill, no doubt became uneasy at her silence, for he went on:

"Unless one of these days I have something coming in, I might——"

"Besides," said she, "as soon as the balance of Barneville——"

"What!"

And on hearing that Langlois had not yet paid he seemed much surprised. Then in a honied voice—

"And we agree, you say?"

"Oh! to anything you like."

On this he closed his eyes to reflect, wrote down a few figures, and declaring it would be very difficult for him, that the affair was shady, and that he was being bled, he wrote out four bills for two hundred and fifty francs each, to fall due month by month.

"Provided that Vinçart will listen to me! However, it's settled. I don't play the fool; I'm straight enough."

Next he carelessly showed her several new goods, not one of which, however, was in his opinion worthy of madame.

"When I think that there's a dress at threepence-half-penny a yard, and warranted fast colours! And yet they actually swallow it! Of course you understand one doesn't tell them what it really is!" He hoped by this confession of dishonesty to others to convince her of his probity to her.

Then he called her back to show her three yards of guipure that he had lately picked up "at a sale."

"Isn't it lovely?" said Lheureux. "It is very much used now for the backs of arm-chairs. It's quite the rage."

And, more ready than a juggler, he wrapped up the guipure in some blue paper and put it in Emma's hands.

"But at least let me know——"

"Yes, another time," he replied, turning on his heel.

That same evening she urged Bovary to write to his mother, to ask her to send as quickly as possible the whole of the balance due from the father's estate. The mother-in-law replied that she had nothing more, the winding up was over, and there was due to them besides Barneville an income of six hundred francs, that she would pay them punctually.

Then Madame Bovary sent in accounts to two or three patients, and she made large use of this method, which was very successful. She was always careful to add a postscript: "Do not mention this to my

husband; you know how proud he is. Excuse me. Yours obediently." There were some complaints; she intercepted them.

To get money she began selling her old gloves, her old hats, the old odds and ends, and she bargained rapaciously, her peasant blood standing her in good stead. Then on her journey to town she picked up nick-nacks second-hand, that, in default of any one else, Monsieur Lheureux would certainly take off her hands. She bought ostrich feathers, Chinese porcelain, and trunks; she borrowed from Félicité, from Madame Lefrançois, from the landlady at the Croix-Rouge, from everybody, no matter where. With the money she at last received from Barneville she paid two bills; the other fifteen hundred francs fell due. She renewed the bills, and thus it was continually.

Sometimes, it is true, she tried to make a calculation, but she discovered things so exorbitant that she could not believe them possible. Then she recommenced, soon got confused, gave it all up, and thought no more about it.

The house was very dreary now. Tradesmen were seen leaving it with angry faces. Handkerchiefs were lying about on the stoves, and little Berthe, to the great scandal of Madame Homais, wore stockings with holes in them. If Charles timidly ventured a remark, she answered roughly that it wasn't her fault.

What was the meaning of all these fits of temper? He explained everything through her old nervous illness, and reproaching himself with having taken her infirmities for faults, accused himself of egotism, and longed to go and take her in his arms.

"Ah, no!" he said to himself; "I should worry her."

And he did not stir.

After dinner he walked about alone in the garden; he took little Berthe on his knees, and unfolding his medical journal, tried to teach her to read. But the child, who never had any lessons, soon looked up with large, sad eyes and began to cry. Then he comforted her; went to fetch water in her can to make rivers on the sand path, or broke off branches from the privet hedges to plant trees in the beds. This did not spoil the garden much, all choked now with long weeds. They owed Lestiboudois for so many days. Then the child grew cold and asked for her mother.

"Call the servant," said Charles. "You know, dearie, that mamma does not like to be disturbed."

Autumn was setting in, and the leaves were already falling, as they fell two years ago when she was ill. Where would it all end? And he walked up and down, his hands behind his back.

Madame was in her room, which no one entered. She stayed there all day long, torpid, half dressed, and from time to time burning Turkish pastilles which she had bought at Rouen in an Algerian's shop. In order not to have at night this sleeping man stretched at her side, by dint of manœuvring, she at least succeeded in banishing him to the second floor, while she read till morning extravagant books, full of pictures of orgies and thrilling situations. Often, seized with fear, she cried out, and Charles hurried to her.

"Oh, go away!" she would say.

Or at other times, consumed more ardently than ever by that inner flame to which adultery added

fuel, panting, tremulous, all desire, she threw open her window, breathed in the cold air, shook loose in the wind her masses of hair, too heavy, and, gazing upon the stars, longed for some princely love. She thought of him, of Léon. She would then have given anything for a single one of those meetings that had surfeited her.

Those were her gala days. She wanted them to be sumptuous, and when he alone could not pay the expenses, she made up the deficit liberally, which happened almost every time. He tried to make her understand that they would be quite as comfortable somewhere else, in a smaller hotel, but she always found some objection.

One day she drew six small silver-gilt spoons from her bag (they were old Rouault's wedding present), begging him to pawn them at once for her, and Léon obeyed, though the proceeding annoyed him. He was afraid of compromising himself.

Then, on reflection, he began to think his mistress's ways were growing odd, and that they were perhaps not wrong in wishing to separate him from her.

In fact. some one had sent his mother a long anonymous letter to warn her that he was "ruining himself with a married woman," and the good lady at once conjuring up the eternal bugbear of families, the vague pernicious creature, the siren, the monster, who dwells fantastically in depths of love, wrote to Lawyer Dubocage, his employer, who behaved perfectly in the affair. He kept him for three quarters of an hour trying to open his eyes, to warn him of the abyss into which he was falling. Such an intrigue would damage him later when he set up

for himself. He implored him to break with her, and if he would not make this sacrifice in his own interest, to do it at least for his employer's sake.

At last Leon swore he would not see Emma again, and he reproached himself with not having kept his word, considering all the worry and lectures this woman might still draw down upon him, without reckoning the jokes made by his companions as they sat round the stove in the morning. Besides, he was soon to be head clerk; it was time to settle down. So he gave up his flute, exalted sentiments, and poetry; for every bourgeois in the flush of his youth, were it but for a day, a moment, has believed himself capable of immense passions, of lofty enterprises. The most mediocre libertine has dreamed of sultanas; every notary bears within him the débris of a poet.

He was bored now when Emma suddenly began to sob on his breast, and his heart, like the people who can only stand a certain amount of music, dozed at the sound of a love whose delicacies he no longer noted.

They knew each other too well for any of those surprises of possession that increase its joys a hundred-fold. She was as sick of him as he was weary of her. Emma found again in adultery all the platitudes of marriage.

But how to get rid of him? Then, though she might feel humiliated at the baseness of such enjoyment, she clung to it from habit or from corruption, and each day she hungered after it the more, exhausting all felicity in wishing for too much of it. She accused Léon of her baffled hopes, as if he had betrayed her; and she even longed for some catastrophe

that would bring about their separation, since she had not the courage to make up her mind to it herself.

She none the less went on writing him love-letters, in virtue of the notion that a woman must write to her lover.

But whilst she wrote it was another man she saw, a phantom fashioned out of her most ardent memories, of her finest reading, her strongest lusts, and at last he became so real, so tangible, that she palpitated wondering, without, however, the power to image him clearly, so lost was he, like a god, beneath the abundance of his attributes. He dwelt in that azure land where silk ladders hang from balconies under the breath of flowers, in the light of the moon. She felt him near her; he was coming, and would carry her away in a kiss.

Then she fell back exhausted, for these transports of vague love wearied her more than great debauchery.

She now felt constant ache all over her. Often she even received a summons, stamped paper that she barely looked at. She would have liked not to be alive, or to be always asleep.

At Mid-Lent she did not return to Yonville, but in the evening went to a masked ball. She wore velvet breeches, red stockings, a club wig, and three-cornered hat cocked on one side. She danced all night to the wild tones of the trombones; people gathered round her, and in the morning she found herself on the steps of the theatre together with five or six masks, *débardeuses* and sailors, Léon's comrades, who were talking about having supper.

The neighboring cafés were full. They caught sight of one on the harbour, a very indifferent restau-

rant, whose proprietor showed them to a little room on the fourth floor.

The men were whispering in a corner, no doubt consulting about expenses. There were a clerk, two medical students, and a shopman—what company for her! As to the women, Emma soon perceived from the tone of their voices that they must almost all belong to the lowest class. Then she was frightened, pushed back her chair, and cast down her eyes.

The others began to eat; she ate nothing. Her head was on fire, her eyes smarted, and her skin was ice-cold. In her head she seemed to feel the floor of the ball-room rebounding again beneath the rhythmical pulsation of the thousands of dancing feet. And now the smell of the punch, the smoke of the cigars, made her giddy. She fainted, and they carried her to the window.

Day was breaking, and a great stain of purple colour broadened out in the pale horizon over the St. Catherine hills. The livid river was shivering in the wind; there was no one on the bridges; the street lamps were going out.

She revived, and began thinking of Berthe asleep yonder in the servant's room. Then a cart filled with long bars of iron passed by, and made a deafening metallic vibration against the walls of the houses.

She slipped away suddenly, threw off her costume, told Léon she must get back, and at last was alone at the Hôtel de Boulogne. Everything, even herself, was now unbearable to her. She wished that, taking wing like a bird, she could fly somewhere, far away to regions of purity, and there grow young again.

She went out, crossed the Boulevard, the Place Cauchoise, and the Faubourg, as far as an open street that overlooked some gardens. She walked rapidly, the fresh air calming her; and, little by little, the faces of the crowd, the masks, the quadrilles, the lights, the supper, those women, all, disappeared like mists fading away. Then, reaching the "Croix-Rouge," she threw herself on the bed in her little room on the second floor, where there were pictures of the "Tour de Nesle." At four o'clock Hivert awoke her.

When she got home, Félicité showed her behind the clock a grey paper. She read—

"In virtue of the seizure in execution of a judgment."

What judgment? As a matter of fact, the evening before another paper had been brought that she had not yet seen, and she was stunned by these words:

"By order of the king, law, and justice, to Madame Bovary." Then, skipping several lines, she read, "Within twenty-four hours, without fail——" But what? "To pay the sum of eight thousand francs." And there was also at the bottom, "She will be constrained thereto by every form of law, and notably by a writ of distraint on her furniture and effects."

What was to be done? In twenty-four hours,—to-morrow. Lheureux, she thought, wanted to frighten her again; for she saw through all his devices, the object of his kindnesses. What reassured her was the very magnitude of the sum.

However, by dint of buying, and not paying, of borrowing, signing bills, and renewing these bills,

that grew at each new maturing, she had ended by preparing a capital for Monsieur Lheureux which he was impatiently awaiting for his speculations.

She presented herself at his place with an offhand air.

"You know what has happened to me? No doubt it's a joke!"

"No."

"How so?"

He turned away slowly, and, folding his arms, said to her—

"My good lady, did you think I should go on to all eternity being your purveyor and banker, for the love of God? Now be just. I must get back what I've laid out. Now be just."

She cried out against the debt.

"Ah! so much the worse. The court has admitted it. There's a judgment. It's been notified to you. Besides, it isn't my fault. It's Vinçart's."

"Could you not——"

"Oh, nothing whatever."

"But still, now talk it over."

And she began beating about the bush; she had known nothing about it; it was a surprise.

"Whose fault is that?" said Lheureux, bowing ironically. "While I'm slaving like a nigger, you go gallivanting about."

"Ah! no lecturing."

"It never does any harm," he replied.

She turned coward; she implored him; she even pressed her pretty, white and slender hand against the shopkeeper's knee.

"There, that'll do! Any one'd think you wanted to seduce me!"

"You are a wretch!" she cried.

"Oh, oh! go it! go it!"

"I will show you up. I shall tell my husband."

"All right! I, too, I'll show your husband something."

And Lheureux drew from his strong box the receipt for eighteen hundred francs that she had given him when Vinçart had discounted the bills.

"Do you think," he added, "that he'll not understand your little theft, the poor dear man?"

She collapsed, more overcome than if felled by the blow of a pole-axe. He was walking up and down from the window to the bureau, repeating all the while—

"Ah! I'll show him! I'll show him!" Then he approached her, and in a soft voice said:

"It isn't pleasant, I know; but, after all, no bones are broken, and, since that is the only way that is left you for paying back my money——"

"But where am I to get any?" said Emma, wringing her hands.

"Bah! when one has friends like you!"

And he looked at her in so keen, so terrible a fashion, that she shuddered to her very heart.

"I promise you," she said, "to sign——"

"I've enough of your signatures."

"I will sell something."

"Get along!" he said, shrugging his shoulders; "you've not got anything."

And he called through the peep-hole that looked down into the shop:

"Annette, don't forget the three coupons of No. 14."

The servant appeared. Emma understood, and asked how much money would be wanted to put a stop to the proceedings.

"It is too late."

"But if I brought you several thousand francs — a quarter of the sum — a third — perhaps the whole?"

"No; it's no use!"

And he pushed her gently towards the staircase.

"I implore you, Monsieur Lheureux, just a few days more!"

She was sobbing.

"There! tears now!"

"You are driving me to despair!"

"What do I care?" said he, shutting the door.

VII.

The Blow Falls.

SHE was stoical the next day when Maître Hareng, the bailiff, with two assistants, presented himself at her house to draw up the inventory for the distraint.

They began with Bovary's consulting-room, and did not write down the phrenological head, which was considered an "instrument of his profession;" but in the kitchen they counted the plates, the saucepans, the chairs, the candlesticks, and in the bedroom all the nick-nacks on the whatnot. They examined her dresses, the linen, the dressing-room; and her whole existence, to its most intimate details, was, like a corpse on whom a post-mortem is made, outspread before the eyes of these three men.

Maître Hareng, buttoned up in his thin black coat, wearing a white choker and very tight foot-straps, repeated from time to time: "Allow me, madame. You allow me?" Often he uttered exclamations. "Charming! very pretty." Then he began writing again, dipping his pen into the horn inkstand in his left hand.

When they had done with the rooms they went up to the attic. She kept a desk there in which Rodolphe's letters were locked. It had to be opened.

"Ah! a correspondence," said Maître Hareng, with a discreet smile. "But allow me, for I must make sure the box contains nothing else." And he tipped up the papers lightly, as if to shake out napoleons. Then she grew angered to see this coarse hand, with fingers red and pulpy like slugs, touching these pages against which her heart had beaten.

They went at last. Félicité came back. Emma had sent her out to watch for Bovary in order to keep him off, and they hurriedly installed the man in possession under the roof, where he swore he would remain.

During the evening Charles seemed to her careworn. Emma watched him with a look of anguish, fancying she saw an accusation in every line of his face. Then, when her eyes wandered over the chimney-piece ornamented with Chinese screens, over the large curtains, the arm-chairs, all those things, in a word, that had softened the bitterness of her life, remorse seized her, or rather an immense regret, that, far from crushing, irritated her passion. Charles placidly poked the fire, both his feet on the fire-dogs.

Once the man, no doubt bored in his hiding-place, made a slight noise.

"Is any one walking up-stairs?" said Charles.

"No," she replied; "it is a window that has been left open, and is rattling in the wind."

The next day, Sunday, she went to Rouen to call on all the brokers whose names she knew. They were at their country-places or on journeys. She was not discouraged; and those whom she did

manage to see she asked for money, declaring she must have some, and that she would pay it back. Some laughed in her face; all refused

At two o'clock she hurried to Léon, and knocked at the door. No one answered. At length he appeared.

"What brings you here?"

"Do I disturb you?"

"No; but——" And he admitted that his landlord didn't like his having "women" there.

"I must speak to you," she went on.

Then he took down the key, but she stopped him.

"No, no! Down there, in our home!"

And they went to their room at the Hôtel de Boulogne.

On arriving she drank off a large glass of water. She was very pale. She said to him—

"Léon, you will do me a service?"

And, shaking him by both hands that she grasped tightly, she added:

"Listen, I want eight thousand francs."

"But you are mad!"

"Not yet."

And thereupon, telling him the story of the distraint, she explained her distress to him; for Charles knew nothing of it; her mother-in-law detested her; old Rouault could do nothing; but he, Léon, he would set about finding this indispensable sum.

"How on earth can I?"

"What a coward you are!" she cried.

Then he said stupidly, "You are exaggerating the difficulty. Perhaps with a thousand crowns or so the fellow could be stopped."

All the greater reason to try to do something; it was impossible that they could not find three thousand francs. Besides, Léon could be security instead of her.

"Go, try, try! I will love you so!"

He went out, and came back at the end of an hour, saying, with solemn face—

"I have been to three people, with no success."

Then they remained sitting face to face at the two chimney corners, motionless, in silence. Emma shrugged her shoulders as she stamped her feet. He heard her murmuring:

"If I were in your place *I* should soon get some."

"But where?"

"At your office." And she looked at him.

An infernal boldness looked out from her burning eyes and their lids drew close together with a lascivious and encouraging look, so that the young man felt himself growing weak beneath the mute will of this woman who was urging him to a crime. Then he was afraid, and to avoid any explanation he smote his forehead, crying:

"Morel is to come back to-night; he will not refuse me, I hope" (this was one of his friends, the son of a very rich merchant); "and I will bring it you to-morrow," he added.

Emma did not seem to welcome this hope with all the joy he had expected. Did she suspect the lie? He went on, blushing—

"However, if you don't see me by three o'clock, do not wait for me, my darling. I must be off now; forgive me! Good-bye!"

He pressed her hand, but it felt quite lifeless. Emma had no strength left for any sentiment.

Four o'clock struck, and she rose to return to Yonville, mechanically obeying the force of old habits.

The weather was fine. It was one of those March days, clear and sharp, when the sun shines in a perfectly white sky. The Rouen folk, in Sunday-clothes, were walking about with happy looks. She reached the Place du Parvis. People were coming out after vespers; the crowd flowed out through the three doors like a stream through the three arches of a bridge, and in the middle one, more motionless than a rock, stood the beadle.

Then she remembered the day when, all anxious and full of hope, she had entered beneath this large nave, that had opened out before her, less profound than her love; and she walked on weeping beneath her veil, giddy, staggering, almost fainting.

"Take care!" cried a voice issuing from the gate of a courtyard that was thrown open.

She stopped to let pass a black horse, pawing the ground between the shafts of a tilbury, driven by a gentleman in sable furs. Who was it? She knew him. The carriage darted by and disappeared.

Why, it was he — the viscount. She turned away; the street was empty. She was so overwhelmed, so sad, that she had to lean against a wall to keep herself from falling.

Then she thought she had been mistaken. Anyhow, she did not know. All within her and around her was abandoning her. She felt lost, sinking at random into indefinable abysses, and it was almost with joy that, on reaching the "Croix-Rouge," she saw the good Homais, who was watching a large box full of pharmaceutical stores being hoisted on to

the "Hirondelle." In his hand he held tied in a silk handkerchief six *cheminots* for his wife.

Madame Homais was very fond of these small, heavy turban-shaped loaves, that are eaten in Lent with salt butter; a last vestige of Gothic food that goes back, perhaps, to the time of the Crusades, and with which the robust Normans gorged themselves of yore, fancying they saw on the table, in the light of the yellow torches, between tankards of hippocras and huge boars' heads, the heads of Saracens to be devoured. The druggist's wife crunched them up as they had done—heroically, despite her wretched teeth. And so whenever Homais journeyed to town, he never failed to bring her home some that he bought at the great baker's in the Rue Massacre.

"Charmed to see you," he said, offering Emma a hand to help her into the "Hirondelle." Then he hung up his *cheminots* to the cords of the netting, and remained bareheaded in an attitude pensive and Napoleonic.

But when the blind man appeared as usual at the foot of the hill he exclaimed—

"I can't understand why the authorities tolerate such culpable industries. Such unfortunates should be locked up and forced to work. Progress, my word! creeps at a snail's pace. We are floundering about in mere barbarism."

The blind man held out his hat, that flapped about at the door, as if it were a bag in the lining that had come unnailed.

"This," said the chemist, "is a scrofulous affection."

And though he knew the poor devil, he pretended to see him for the first time, murmured some-

thing about "cornea," "opaque cornea," "sclerotic," "facies," then asked him in a paternal tone—

"My friend, have you long had this terrible infirmity? Instead of getting drunk at the public, you'd do better to diet yourself."

He advised him to take good wine, good beer, and good joints. The blind man went on with his song; he seemed, moreover, almost idiotic. At last Monsieur Homais opened his purse:

"Now there's a sou; give me back two liards, and don't forget my advice; you'll be the better for it."

Hivert openly cast some doubt on the efficacy of it. But the chemist said that he would cure him himself with an antiphlogistic pomade of his own composition, and he gave his address: "Monsieur Homais, near the market, pretty well known."

"Now," said Hivert, "for all this trouble you'll give us your performance."

The blind man sank down on his haunches, with his head thrown back, whilst he rolled his greenish eyes, lolled out his tongue, and rubbed his stomach with both hands, as he uttered a kind of hollow yell like a famished dog. Emma, filled with disgust, threw him over her shoulder a five-franc piece. It was all her fortune. It seemed to her very fine thus to throw it away.

The coach had gone on again when suddenly Monsieur Homais leant out through the window, crying:

"No farinaceous or milk food, wear wool next the skin, and expose the diseased parts to the smoke of juniper berries."

The sight of the well-known objects that defiled before her eyes gradually diverted Emma from her

present trouble. An intolerable fatigue overwhelmed her, and she reached her home stupefied, discouraged, almost asleep.

"Come what come may!" she said to herself. "And then, who knows? Why, at any moment could not some extraordinary event occur? Lheureux even might die!"

At nine o'clock in the morning she was awakened by the sound of voices in the Place. There was a crowd round the market reading a large bill fixed to one of the posts, and she saw Justin, who was climbing on to a stone and tearing down the bill. But at this moment the rural guard seized him by the collar. Monsieur Homais came out of his shop and Mère Lefrançois, in the midst of the crowd, seemed to be perorating.

"Madame! madame!" cried Félicité, running in, "it's abominable!"

And the poor girl, deeply moved, handed her a yellow paper that she had just torn off the door. Emma read with a glance that all her furniture was for sale.

Then they looked at one another silently. The servant and mistress had no secret one from the other. At last Félicité sighed—

"If I were you, madame, I should go to Monsieur Guillaumin."

"Do you think——"

And this question meant to say:

"You who know the house through the servant, has the master spoken sometimes of me?"

"Yes, you'd do well to go there."

She dressed, put on her black gown, and her hood with jet beads, and that she might not be

seen (there was still a crowd on the Place), she took the path by the river, outside the village.

She reached the notary's gate quite breathless. The sky was sombre, and a little snow was falling. At the sound of the bell, Theodore in a red waistcoat appeared on the steps; he came to open the door almost familiarly, as to an acquaintance, and showed her into the dining-room.

A large porcelain stove crackled beneath a cactus that filled up the niche in the wall, and in black wood frames against the oak-stained paper hung Steuben's "Esmeralda" and Schopin's "Potiphar." The ready-laid table, the two silver chafing-dishes, the crystal door-knobs, the parquet and the furniture, all shone with a scrupulous, English cleanliness; the windows were ornamented at each corner with stained glass.

"Now this," thought Emma, "is the dining-room I ought to have."

The notary came in pressing his palm-leaf dressing-gown to his breast with his left arm, while with the other hand he raised and quickly put on again his brown velvet cap, pretentiously cocked on the right side, whence looked out the ends of three fair curls drawn from the back of the head, following the line of his bald skull.

After he had offered her a seat he sat down to breakfast, apologising profusely for his rudeness.

"I have come," she said, "to beg you, sir——"

"What, madame? I am listening."

And she began explaining her position to him. Monsieur Guillaumin knew it, being secretly associated with the linendraper, from whom he always got capital for the loans on mortgages that he was asked to make.

So he knew (and better than she herself) the long story of the bills, small at first, bearing different names as endorsers, made out at long dates, and constantly renewed up to the day, when, gathering together all the protested bills, the shopkeeper had bidden his friend Vinçart take in his own name all the necessary proceedings, not wishing to pass for a tiger with his fellow-citizens.

She mingled her story with recriminations against Lheureux, to which the notary replied from time to time with some insignificant word. Eating his cutlet and drinking his tea, he buried his chin in his sky-blue cravat, into which were thrust two diamond pins, held together by a small gold chain; and he smiled a singular smile, in a sugary, ambiguous fashion. But noticing that her feet were damp, he said—

"Do get closer to the stove; put your feet up against the porcelain."

She was afraid of soiling it. The notary replied in a gallant tone:

"Beautiful things spoil nothing."

Then she tried to move him, and, growing moved herself, she began telling him about the poorness of her home, her worries, her wants. He could understand that; an elegant woman! and, without leaving off eating, he had turned completely round towards her, so that his knee brushed against her boot, whose sole curled round as it smoked against the stove.

But when she asked for a thousand écus, he closed his lips, and declared he was very sorry he had not had the management of her fortune before, for there were hundreds of ways very convenient, even for a lady, of turning her money to account. They might,

either in the turf-peats of Grumesnil or building-ground at Havre, almost without risk, have ventured on some excellent speculations; and he let her consume herself with rage at the thought of the fabulous sums that she would certainly have made.

"How was it," he went on, "that you didn't come to me?"

"I hardly know," she said.

"Why, hey? Did I frighten you so much? It is I, on the contrary, who ought to complain. We hardly know one another; yet I am very devoted to you. You do not doubt that, I hope?"

He held out his hand, took hers, covered it with a greedy kiss, then held it on his knee; and he played delicately with her fingers whilst he displayed a thousand blandishments. His insipid voice murmured like a running brook; a light shone in his eyes through the glimmering of his spectacles, and his hand was advancing up Emma's sleeve to press her arm. She felt against her cheek his panting breath. This man oppressed her horribly.

She sprang up and said to him—

"Sir, I am waiting."

"For what?" said the notary, who suddenly became very pale.

"This money."

"But——" Then, yielding to the outburst of too powerful a desire, "Well, yes!"

He dragged himself towards her on his knees, regardless of his dressing-gown.

"For pity's sake, stay! I love you!"

He seized her by her waist. Madame Bovary's face flushed purple. She recoiled with a terrible look, crying:

"You are taking a shameless advantage of my distress, sir! I am to be pitied — not to be sold."

And she went out.

The notary remained quite stupefied, his eyes fixed on his fine embroidered slippers. They were a love gift, and the sight of them at last consoled him. Besides, he reflected that such an adventure might have carried him too far.

"What a wretch! what a scoundrel! what an infamy!" she said to herself, as she fled with nervous steps beneath the aspens of the path. The disappointment of her failure increased the indignation of her outraged modesty; it seemed to her that Providence pursued her implacably, and, strengthening herself in her pride, she had never felt so much esteem for herself nor so much contempt for others. A spirit of warfare transformed her. She would have liked to strike all men, to spit in their faces, to crush them, and she walked rapidly straight on, pale, quivering, maddened, searching the empty horizon with tear-dimmed eyes, and as it were rejoicing in the hate that was choking her.

When she saw her house a numbness came over her. She could not go on; and yet she must. Besides, whither could she flee?

Félicité was waiting for her at the door. "Well?"

"No!" said Emma.

And for a quarter of an hour the two women went over the various persons in Yonville who might perhaps be inclined to help her. But each time that Félicité named some one Emma replied:

"Impossible! they will not!"

"And the master'll soon be in."

"I know that well enough. Leave me alone."

She had tried everything; there was nothing more to be done now; and when Charles came in she would have to say to him:

"Go away! This carpet on which you are walking is no longer ours. In your own house you do not possess a chair, a pin, a straw, and it is I, poor man, who have ruined you."

Then there would be a great sob; next he would weep abundantly, and at last, the surprise past, he would forgive her.

"Yes," she murmured, grinding her teeth, "he will forgive me, he who would give me a million if I would forgive him for having known me! Never! never!"

This thought of Bovary's superiority to her exasperated her. Then, whether she confessed or did not confess, presently, immediately, to-morrow, he would know the catastrophe all the same; so she must wait for this horrible scene, and bear the weight of his magnanimity. The desire to return to Lheureux's seized her—what would be the use? To write to her father—it was too late; and perhaps she began to repent now that she had not yielded to that other, when she heard the trot of a horse in the alley. It was he; he was opening the gate; he was whiter than the plaster wall. Rushing to the stairs, she ran out quickly to the square; and the wife of the mayor, who was talking to Lestiboudois in front of the church, saw her go in to the tax-collector's.

She hurried off to tell Madame Caron, and the two ladies went up to the attic, and, hidden by some linen spread across props, stationed themselves comfortably for overlooking the whole of Binet's room.

He was alone in his garret, busy imitating in wood one of those indescribable bits of ivory, composed of crescents, of spheres hollowed out one within the other, the whole as straight as an obelisk, and of no use whatever; and he was beginning on the last piece — he was nearing his goal. In the twilight of the workshop the white dust was flying from his tools like a shower of sparks under the hoofs of a galloping horse; the two wheels were turning, droning; Binet smiled, his chin lowered, his nostrils distended, and, in a word, seemed lost in one of those complete happinesses that, no doubt, belong only to commonplace occupations, which amuse the mind with facile difficulties, and satisfy by a realisation of that beyond which such minds have not a dream.

"Ah! there she is!" exclaimed Madame Tuvache.

But it was impossible because of the lathe to hear what she was saying.

At last these ladies thought they made out the word "francs," and Madame Tuvache whispered in a low voice:

"She is begging him to give her time for paying her taxes."

"Apparently!" replied the other.

They saw her walking up and down, examining the napkin-rings, the candlesticks, the banister rails against the walls, while Binet stroked his beard with satisfaction.

"Do you think she wants to order something of him?" said Madame Tuvache.

"Why, he doesn't sell anything," objected her neighbour.

The tax-collector seemed to be listening with wide-open eyes, as if he did not understand. She

went on in a tender, suppliant manner. She came nearer to him, her breast heaving; they no longer spoke.

"Is she making him advances?" said Madame Tuvache.

Binet was scarlet to his very ears. She took hold of his hands.

"Oh, it's too much!"

And no doubt she was suggesting something abominable to him; for the tax-collector — yet he was brave, had fought at Bautzen and at Lutzen, had been through the French campaign, and had even been recommended for the cross — suddenly, as at the sight of a serpent, recoiled as far as he could from her, crying:

"Madame! what do you mean?"

"Women like that ought to be whipped," said Madame Tuvache.

"But where is she?" continued Madame Caron, for she had disappeared whilst they spoke; then catching sight of her going up the Grande Rue, and turning to the right as if making for the cemetery, they were lost in conjectures.

"Nurse Rollet," she said on reaching the nurse's, "I am choking; unlace me!" She fell on the bed sobbing. Nurse Rollet covered her with a petticoat and remained standing by her side. Then, as she did not answer, the good woman withdrew, took her wheel and began spinning flax.

"Oh, leave off!" she murmured, fancying she heard Binet's lathe.

"What's bothering her?" said the nurse to herself. "Why has she come here?"

She had rushed thither, impelled by a kind of horror that drove her from her home.

Lying on her back, motionless, and with staring eyes, she saw things but vaguely, although she tried to with idiotic persistence. She looked at the scales on the walls, two brands smoking end to end, and a long spider crawling over her head in a rent in the beam. At last she began to collect her thoughts. She remembered —— one day —— Léon —— Oh! how long ago that was —— the sun was shining on the river, and the clematis was perfuming the air. Then, carried away as by a rushing torrent, she soon began to recall the day before.

"What time is it?" she asked.

Mère Rollet went out, raised the fingers of her right hand to that side of the sky that was brightest, and came back slowly, saying:

"Nearly three."

"Ah! thanks, thanks!"

For he would come; he would have found some money. But he would, perhaps, go down yonder, not guessing she was here, and she told the nurse to run to her house to fetch him.

"Be quick!"

"But, my dear lady, I'm going, I'm going!"

She wondered now that she had not thought of him from the first. Yesterday he had given his word; he would not break it. And she already saw herself at Lheureux's spreading out her three bank-notes on his bureau. Then she would have to invent some story to explain matters to Bovary. What should it be?

The nurse, however, was a long while gone. But, as there was no clock in the cot, Emma feared she was perhaps exaggerating the length of time.

She began walking round the garden, step by step; she went into the path by the hedge, and returned quickly, hoping that the woman would have come back by another road. At last, weary of waiting, assailed by fears that she thrust from her, no longer conscious whether she had been here a century or a moment, she sat down in a corner, closed her eyes, and stopped her ears. The gate grated; she sprang up. Before she had spoken Mère Rollet said to her:

"There is no one at your house!"

"What?"

"Oh, no one! And the doctor is crying. He is calling for you; they're looking for you."

Emma answered nothing. She gasped as she turned her eyes about her, while the peasant woman, frightened at her face, drew back instinctively, thinking her mad. Suddenly she struck her brow and uttered a cry; for the thought of Rodolphe, like a flash of lightning in a dark night, had passed into her soul. He was so good, so delicate, so generous! And besides, should he hesitate to do her this service, she would know well enough how to constrain him to it by re-awaking, in a single moment, their lost love. So she set out towards La Huchette, not seeing that she was hastening to offer herself to that which but a while ago had so angered her, not in the least conscious of her prostitution.

VIII.

Desperation and Death.

She asked herself as she walked along, "What am I going to say? How shall I begin?" And as she went on she recognised the thickets, the trees, the sea-rushes on the hill, the château yonder. All the sensations of her first tenderness came back to her, and her poor aching heart opened out amorously. A warm wind blew in her face; the melting snow fell drop by drop from the buds to the grass.

She entered, as she used to, through the small park-gate. Then came to the avenue bordered by a double row of dense lime trees. They were swaying their long whispering branches to and fro. The dogs in their kennels all barked, and the noise of their voices resounded, but brought out no one.

She went up the large straight staircase with wooden balusters that led to the corridor paved with dusty flags, into which several doors in a row opened, as in a monastery or an inn. His was at the top, right at the end, on the left. When she placed her fingers on the lock her strength suddenly deserted her. She was afraid, almost wished he would not be there, though this was her only hope, her last chance

of salvation. She collected her thoughts for one moment, and, strengthening herself by the feeling of present necessity, went in.

He was in front of the fire, both his feet on the mantelpiece, smoking a pipe.

"What! it is you!" he said, getting up hurriedly.

"Yes, it is I, Rodolphe. I should like to ask your advice." And, despite all her efforts, it was impossible for her to open her lips.

"You have not changed; you are charming as ever!"

"Oh," she replied bitterly, "they are poor charms since you disdain them."

Then he began a long explanation of his conduct, excusing himself in vague terms, in default of being able to invent better.

She yielded to his words, still more to his voice and the sight of him, so that she pretended to believe, or perhaps believed, in the pretext he gave for their rupture; this was a secret on which depended the honour, the very life of a third person.

"No matter!" she said, looking at him sadly. "I have suffered much."

He replied philosophically:

"Such is life!"

"Has life," Emma went on, "been good to you at least, since our separation?"

"Oh, neither good nor bad."

"Perhaps it would have been better never to have parted."

"Yes, perhaps."

"You think so?" she said, drawing nearer, and she sighed. "Oh, Rodolphe! if you but knew! I loved you so!"

It was then that she took his hand, and they remained some time, their fingers intertwined, like that first day at the show. With a gesture of pride he struggled against this emotion. But sinking upon his breast she said to him:

"How did you think I could live without you? One cannot lose the habit of happiness. I was desperate. I thought I should die. I will tell you about all that and you will see. And you—you fled from me!"

For, all the three years, he had carefully avoided her in consequence of that natural cowardice that characterises the stronger sex. Emma went on with dainty little nods, more coaxing than an amorous kitten:

"You love others, confess it! Oh, I understand them, dear! I excuse them. You probably seduced them as you seduced me. You are indeed a man; you have everything to make one love you. But we'll begin again, won't we? We will love one another. See! I am laughing; I am happy! Oh, speak!"

And she was charming to see, with her eyes, in which trembled a tear, like the rain of a storm in a blue corolla.

He had drawn her upon his knees, and with the back of his hand was caressing her smooth hair, where in the twilight was mirrored like a golden arrow one last ray of the sun. She bent down her brow; at last he kissed her on the eyelids quite gently with the tip of his lips.

"Why, you have been crying! What for?"

She burst into tears. Rodolphe thought this was an outburst of her love. As she did not speak, he

took this silence for a last remnant of resistance, and then he cried out—

"Oh, forgive me! You are the only one who pleases me. I was imbecile and cruel. I love you. I will love you always. What is it? Tell me!" He was kneeling by her.

"Well, I am ruined, Rodolphe! You must lend me three thousand francs."

"But—but——" said he, getting up slowly, while his face assumed a grave expression.

"You know," she went on quickly, "that my husband had placed his whole fortune at a notary's. He ran away. So we borrowed; the patients don't pay us. Moreover, the settling of the estate is not yet done; we shall have the money later. But to-day, for want of three thousand francs, we are to be sold up. It is to be at once, this very moment, and, counting upon your friendship, I have come to you."

"Ah!" thought Rodolphe, turning very pale, "that was what she came for." At last he said with a calm air:

"Dear madame, I have not got them."

He did not lie. If he had had them, he would, no doubt, have given them, although it is generally disagreeable to do such fine things: a demand for money being, of all the winds that blow upon love, the coldest and most destructive.

First she looked at him for some moments.

"You have not got them!" she repeated several times. "You have not them! I ought to have spared myself this last shame. You never loved me. You are no better than the others."

She was betraying, ruining herself.

Rodolphe interrupted her, declaring he was "hard up" himself.

"Ah! I pity you," said Emma. "Yes—very much."

And fixing her eyes upon an embossed carabine that shone against its panoply, "But when one is so poor one doesn't have silver on the butt of one's gun. One doesn't buy a clock inlaid with tortoise-shell," she went on, pointing to a buhl timepiece, "nor silver-gilt whistles for one's whips," and she touched them, "nor charms for one's watch. Oh, he wants for nothing! even to a liqueur-stand in his room! For you love yourself; you live well. You have a château, farms, woods; you go hunting; you travel to Paris. Why, if it were but that," she cried, taking up two studs from the mantelpiece, "but the least of these trifles, one can get money for them. Oh, I do not want them; keep them!"

And she threw the two links away from her, their gold chain breaking as it struck against the wall.

"But I! I would have given you everything. I would have sold all, worked for you with my hands, I would have begged on the highroads for a smile, for a look, to hear you say 'Thanks!' And you sit there quietly in your arm-chair, as if you had not made me suffer enough already. But for you, and you know it, I might have lived happily. What made you do it? Was it a bet? Yet you loved me —you said so. And but a moment since—— Ah! it would have been better to drive me away. My hands are hot with your kisses, and there is the spot on the carpet where at my knees you swore an eternity of love! You made me believe you; for two years you held me in the most magnificent, the

sweetest dream! Eh! Our plans for the journey, do you remember? Oh, your letter! your letter! it tore my heart! And then when I come back to him — to him, rich, happy, free — to implore the help the first stranger would give, a suppliant, and bringing back to him all my tenderness, he repels me because it would cost him three thousand francs!"

"I haven't got them," replied Rodolphe, with that perfect calm with which resigned rage covers itself as with a shield.

She went out. The walls trembled, the ceiling was crushing her, and she passed back through the long alley, stumbling against the heaps of dead leaves scattered by the wind. At last she reached the ha-ha hedge in front of the gate; she broke her nails against the lock in her haste to open it. Then a hundred steps farther on, breathless, almost falling, she stopped. And now turning round, she once more saw the impassive château, with the park, the gardens, the three courts, and all the windows of the façade.

She remained lost in stupor, and having no more consciousness of herself than through the beating of her arteries, that she seemed to hear bursting forth like a deafening music filling all the fields. The earth beneath her feet was more yielding than the sea, and the furrows seemed to her immense brown waves breaking into foam. Everything in her head, of memories, ideas, went off at once like a thousand pieces of fireworks. She saw her father, Lheureux's closet, their room at home, another landscape. Madness was coming upon her; she grew afraid, and managed to recover herself, in a confused way, it is true, for she did not in the least remember the cause of the terrible condition she was in, that is to say,

the question of money. She suffered only in her love, and felt her soul passing from her in this memory, as wounded men, dying, feel their life ebb from their bleeding wounds.

Night was falling, crows were flying about.

Suddenly it seemed to her that fiery spheres were exploding in the air like fulminating balls when they strike, and were whirling, whirling, to melt at last upon the snow between the branches of the trees. In the midst of each of them appeared the face of Rodolphe. They multiplied and drew near her, penetrating her. It all disappeared; she recognised the lights of the houses that shone through the fog.

Now her situation, like an abyss, rose up before her. She was panting as if her heart would burst. Then in an ecstasy of heroism, that made her almost joyous, she ran down the hill, crossed the cow-plank, the footpath, the alley, the market, and reached the chemist's shop. She was about to enter, but at the sound of the bell some one might come, and slipping in by the gate, holding her breath, feeling her way along the walls, she went as far as the door of the kitchen, where a candle stuck on the stove was burning. Justin in his shirt-sleeves was carrying out a dish.

"Ah! they are dining; I will wait."

He returned; she tapped at the window. He went out.

"The key! the one for upstairs where he keeps the ——"

"What?"

And he looked at her, astonished at the pallor of her face, that stood out white against the black background of the night. She seemed to him extraordi-

narily beautiful and majestic as a phantom. Without understanding what she wanted, he had the presentiment of something terrible.

But she went on quickly in a low voice, in a sweet, melting voice, "I want it; give it to me."

As the partition wall was thin, they could hear the clatter of the forks on the plates in the dining-room.

She pretended that she wanted to kill the rats that kept her from sleeping.

"I must tell master."

"No, stay!" Then with an indifferent air, "Oh, it's not worth while; I'll tell him presently. Come, light me upstairs."

She entered the corridor into which the laboratory door opened. Against the wall was a key labelled *Capharnaüm.*

"Justin!" called the master impatiently.

"Let us go up."

And he followed her. The key turned in the lock, and she went straight to the third shelf, so well did her memory guide her, seized the blue jar, tore out the cork, plunged in her hand, and withdrawing it full of a white powder, she began eating it.

"Stop!" he cried, rushing at her.

"Hush! some one will come."

He was in despair, was calling out.

"Say nothing, or all the blame will fall on your master."

Then she went home, suddenly calmed, and with something of the serenity of one that had performed a duty.

When Charles, distracted by the news of the distraint, returned home, Emma had just gone out. He

cried aloud, wept, fainted, but she did not return. Where could she be? He sent Félicité to Homais, to Monsieur Tuvache, to Lheureux, to the "Lion d'Or," everywhere, and in the intervals of his agony he saw his reputation destroyed, their fortune lost, Berthe's future ruined. By what?—Not a word! He waited till six in the evening. At last, unable to bear it any longer, and fancying she had gone to Rouen, he set out along the highroad, walked a mile, met no one, again waited, and returned home. She had come back.

"What was the matter? Why? Explain to me."

She sat down at her writing-table and wrote a letter, which she sealed slowly, adding the date and the hour. Then she said in a solemn tone—

"You are to read it to-morrow; till then, I pray you, do not ask me a single question. No, not one!"

"But——"

"Oh, leave me!"

She lay down full length on her bed. A bitter taste that she felt in her mouth awakened her. She saw Charles and again closed her eyes.

She was studying herself curiously to see if she were not suffering. But no! nothing as yet. She heard the ticking of the clock, the crackling of the fire, and Charles breathing as he stood upright by her bed.

"Ah! it is but a little thing, death!" she thought. "I shall fall asleep and all will be over."

She drank a mouthful of water and turned to the wall. The frightful taste of ink continued.

"I am thirsty; oh! so thirsty," she sighed.

"What is it?" said Charles, who was handing her a glass.

"It is nothing! Open the window; I am choking."

She was seized with a sickness so sudden that she had hardly time to draw out her handkerchief from under the pillow.

"Take it away," she said quickly; "throw it away."

He spoke to her; she did not answer. She lay motionless, afraid that the slightest movement might make her vomit. But she felt an icy cold creeping from her feet to her heart.

"Ah! it is beginning," she murmured.

"What did you say?"

She turned her head from side to side with a gentle movement full of agony, while constantly opening her mouth as if something very heavy were weighing upon her tongue. At eight o'clock the vomiting began again.

Charles noticed that at the bottom of the basin there was a sort of white sediment sticking to the sides of the porcelain.

"This is extraordinary — very singular," he repeated.

But she said in a firm voice, "No, you are mistaken."

Then gently, and almost as caressing her, he passed his hand over her stomach. She uttered a sharp cry. He fell back terror-stricken.

Then she began to groan, faintly at first. Her shoulders were shaken by a strong shuddering, and she was growing paler than the sheets in which her clenched fingers buried themselves. Her unequal pulse was now almost imperceptible.

Drops of sweat oozed from her bluish face, that seemed as if rigid in the exhalations of a metallic

vapour. Her teeth chattered, her dilated eyes looked vaguely about her, and to all questions she replied only with a shake of the head; she even smiled once or twice. Gradually, her moaning grew louder; a hollow shriek burst from her; she pretended she was better and that she would get up presently. But she was seized with convulsions and cried out—

"Ah! my God! It is horrible!"

He threw himself on his knees by her bed.

"Tell me! what have you eaten? Answer, for heaven's sake!"

And he looked at her with a tenderness in his eyes such as she had never seen.

"Well, there—there!" she said in a faint voice. He flew to the writing-table, tore open the seal, and read aloud: "Accuse no one." He stopped, passed his hands across his eyes, and read it over again.

"What! help—help!"

He could only keep repeating the word: "Poisoned! poisoned!" Félicité ran to Homais, who proclaimed it in the market-place; Madame Lefrançois heard it at the "Lion d'Or;" some got up to go and tell their neighbours, and all night the village was on the alert.

Distraught, faltering, reeling, Charles wandered about the room. He knocked against the furniture, tore his hair, and the chemist had never believed that there could be so terrible a sight.

He went home to write to Monsieur Canivet and to Doctor Larivière. He lost his head, and made more than fifteen rough copies. Hippolyte went to Neufchâtel, and Justin so spurred Bovary's horse that he left it foundered and three parts dead by the hill at Bois-Guillaume.

Charles tried to look up his medical dictionary, but could not read it; the lines were dancing.

"Be calm," said the chemist; "we have only to administer a powerful antidote. What is the poison?"

Charles showed him the letter. It was arsenic.

"Very well," said Homais, "we must make an analysis."

For he knew that in cases of poisoning an analysis must be made; and the other, who did not understand, answered—

"Oh, do anything! save her!"

Then going back to her, he sank upon the carpet, and lay there with his head leaning against the edge of her bed, sobbing.

"Don't cry," she said to him. "Soon I shall not trouble you any more."

"Why was it? Who drove you to it?"

She replied: "It had to be, my dear!"

"Weren't you happy? Is it my fault? I did all I could!"

"Yes, that is true—you are good—you."

And she passed her hand slowly over his hair. The sweetness of this sensation deepened his sadness; he felt his whole being dissolving in despair at the thought that he must lose her, just when she was confessing more love for him than ever. And he could think of nothing; he did not know, he did not dare; the urgent need for some immediate resolution gave the finishing stroke to the turmoil of his mind.

So she had done, she thought, with all the treachery, and meanness, and numberless desires that had tortured her. She hated no one now; a twilight

dimness was settling upon her thoughts, and, of all earthly noises, Emma heard none but the intermittent lamentations of this poor heart, sweet and indistinct like the echo of a symphony dying away.

"Bring me the child," she said, raising herself on her elbow.

"You are not worse, are you?" asked Charles.

"No, no!"

The child, serious, and still half-asleep, was carried in on the servant's arm in her long white nightgown, from which her bare feet peeped out. She looked wonderingly at the disordered room, and half-closed her eyes, dazzled by the candles burning on the table. They reminded her, no doubt, of the morning of New Year's day and Mid-Lent, when thus awakened early by candlelight she came to her mother's bed to fetch her presents, for she began saying:

"But where is it, mamma?" And as everybody was silent, "But I can't see my little stocking."

Félicité held her over the bed while she still kept looking towards the mantelpiece.

"Has nurse taken it?"

And at this name, that carried her back to the memory of her adulteries and her calamities, Madame Bovary turned away her head, as at the loathing of another bitterer poison that rose to her mouth. But Berthe remained perched on the bed.

"Oh, how big your eyes are, mamma! How pale you are! how hot you are!"

Her mother looked at her.

"I am frightened!" cried the child, recoiling.

Emma took her hand to kiss it; the child struggled.

"That will do. Take her away," cried Charles, who was sobbing in the alcove.

Then the symptoms ceased for a moment; she seemed less agitated; and at every insignificant word, at every respiration a little more easy, he regained hope. At last, when Canivet came in, he threw himself into his arms.

"Ah! it is you. Thanks! You are good! But she is better. See! look at her."

His colleague was by no means of this opinion, and, as he said of himself, "never beating about the bush," he prescribed an emetic in order to empty the stomach completely.

She soon began vomiting blood. Her lips became drawn. Her limbs were convulsed, her whole body covered with brown spots, and her pulse slipped beneath the fingers like a stretched thread, like a harp-string nearly breaking.

After this she began to scream horribly. She cursed the poison, railed at it, and implored it to be quick, and thrust away with her stiffened arms everything that Charles, in more agony than herself, tried to make her drink. He stood up, his handkerchief to his lips, with a rattling sound in his throat, weeping, and choked by sobs that shook his whole body. Félicité was running hither and thither in the room. Homais, motionless, uttered great sighs; and Monsieur Canivet, always retaining his self-command, nevertheless began to feel uneasy.

"The devil! yet she has been purged, and from the moment that the cause ceases——"

"The effect must cease," said Homais, "that is evident."

"Oh, save her!" cried Bovary.

And, without listening to the chemist, who was still venturing the hypothesis, "It is perhaps a salutary paroxysm," Canivet was about to administer some theriac, when they heard the cracking of a whip; all the windows rattled, and a post-chaise drawn by three horses abreast, up to their ears in mud, drove at a gallop round the corner of the market. It was Doctor Larivière.

The apparition of a god would not have caused more commotion. Bovary raised his hands; Canivet stopped short; and Homais pulled off his skull-cap long before the doctor had come in.

He belonged to that great school of surgery begotten of Bichat, to that generation, now extinct, of philosophical practitioners, who, loving their art with a fanatical love, exercised it with enthusiasm and wisdom. Every one in his hospital trembled when he was angry; and his students so revered him that they tried, as soon as they were themselves in practice, to imitate him as much as possible. So that in all the towns about they were found wearing his long wadded merino overcoat and black frock-coat, whose buttoned cuffs slightly covered his brawny hands — very beautiful hands, that never knew gloves, as if to be more ready to plunge into suffering. Disdainful of honours, of titles, and of academies, like one of the old Knights-Hospitallers, generous, fatherly to the poor, and practising virtue without believing in it, he would almost have passed for a saint if the keenness of his intellect had not caused him to be feared as a demon. His glance, more penetrating than his bistouries, looked straight into your soul, and dissected every lie athwart all assertions and all reticences. And thus he went along,

full of that debonair majesty that is given by the consciousness of great talent, of fortune, and of forty years of a laborious and irreproachable life.

He frowned as soon as he had passed the door when he saw the cadaverous face of Emma stretched out on her back with her mouth open. Then, while apparently listening to Canivet, he rubbed his fingers up and down beneath his nostrils, and repeated—

"Good! good!"

But he made a slow gesture with his shoulders. Bovary watched him; they looked at one another; and this man, accustomed as he was to the sight of pain, could not keep back a tear that fell on his shirt-frill.

He tried to take Canivet into the next room. Charles followed him.

"She is very ill, isn't she? If we put on sinapisms? Anything! Oh, think of something, you who have saved so many!"

Charles caught him in both his arms, and gazed at him wildly, imploringly, half-fainting against his breast.

"Come, my poor fellow, courage! There is nothing more to be done."

And Doctor Larivière turned away.

"You are going?"

"I will come back."

He went out only to give an order to the coachman, with Monsieur Canivet, who did not care either to have Emma die under his hands.

The chemist rejoined them on the Place. He could not by temperament keep away from celebrities, so he begged Monsieur Larivière to do him the signal honour of accepting some breakfast.

He sent quickly to the "Lion d'Or" for some pigeons; to the butcher's for all the cutlets that were to be had; to Tuvache for cream; and to Lestiboudois for eggs; and the druggist himself aided in the preparations, while Madame Homais was saying as she pulled together the strings of her jacket:

"You must excuse us, sir, for in this poor place, when one hasn't been told the night before——"

"Wine glasses!" whispered Homais.

"If only we were in town, we could fall back upon stuffed trotters."

"Be quiet! Sit down, doctor!"

He thought fit, after the first few mouthfuls, to give some details as to the catastrophe.

"We first had a feeling of siccity in the pharynx, then intolerable pains at the epigastrium, super-purgation, coma."

"But how did she poison herself?"

"I don't know, doctor, and I don't even know where she can have procured the arsenious acid."

Justin, who was just bringing in a pile of plates, began to tremble.

"What's the matter?" said the chemist.

At this question the young man dropped the whole lot on the floor with a crash.

"Imbecile!" cried Homais, "awkward lout! blockhead! confounded ass!"

But suddenly controlling himself—

"I wished, doctor, to make an analysis, and *primo* I delicately introduced a tube——"

"You would have done better," said the physician, "to introduce your fingers into her throat."

His colleague was silent, having just before privately received a severe lecture about his emetic, so

that this good Canivet, so arrogant and so verbose at the time of the club-foot, was to-day very modest. He smiled without ceasing in an approving manner.

Homais dilated in Amphytrionic pride, and the affecting thought of Bovary vaguely contributed to his pleasure by a kind of egotistic reflex upon himself. Then the presence of the doctor transported him. He displayed his erudition, cited pell-mell cantharides, upas, the manchineel, vipers.

"I have even read that various persons have found themselves under toxicological symptoms, and, as it were, thunderstricken by black-pudding that had been subjected to a too vehement fumigation. At least, this was stated in a very fine report drawn up by one of our pharmaceutical chiefs, one of our masters, the illustrious Cadet de Gassicourt!"

Madame Homais reappeared, carrying one of those shaky machines that are heated with spirits of wine; for Homais liked to make his coffee at table, having, moreover, torrefied it, pulverised it, and mixed it himself.

"*Saccharum,* doctor?" said he, offering the sugar.

Then he had all his children brought down, anxious to have the physician's opinion on their constitutions.

At last Monsieur Larivière was about to leave, when Madame Homais asked for a consultation about her husband. He was making his blood too thick by going to sleep every evening after dinner.

"Oh, it isn't his blood that's too thick," said the physician.

And, smiling a little at his unnoticed joke, the doctor opened the door. But the chemist's shop was full of people; he had the greatest difficulty in getting

rid of Monsieur Tuvache, who feared his spouse would get inflammation of the lungs, because she was in the habit of spitting on the ashes; then of Monsieur Binet, who sometimes experienced sudden attacks of great hunger; and of Madame Caron, who suffered from tinglings; of Lheureux, who had vertigo; of Lestiboudois, who had rheumatism; and of Madame Lefrançois, who had heartburn. At last the three horses started; and it was the general opinion that he had not shown himself at all obliging.

Public attention was distracted by the appearance of Monsieur Bournisien, who was going across the market with the holy oil.

Homais, as was due to his principles, compared priests to ravens attracted by the odour of death. The sight of an ecclesiastic was personally disagreeable to him, for the cassock made him think of the shroud, and he detested the one from some fear of the other.

Nevertheless, not shrinking from what he called his mission, he returned to Bovary's in company with Canivet, whom Monsieur Larivière, before leaving, had strongly urged to make this visit; and he would, but for his wife's objections, have taken his two sons with him, in order to accustom them to great occasions; that this might be a lesson, an example, a solemn picture, that should remain later in their heads.

The room when they went in was full of a mournful solemnity. On the work-table, covered over with a white cloth, there were five or six small balls of cotton in a silver dish, near a large crucifix between two lighted candles.

Emma, her chin sunken upon her breast, had her eyes inordinately wide open, and her poor hands

wandered over the sheets with that hideous and soft movement of the dying, that seems as if they desire already to cover themselves with the shroud. Pale as a statue and with eyes red as fire, Charles, not weeping, stood opposite her at the foot of the bed, while the priest, bending one knee, was muttering words in a low voice.

She turned her face slowly, and seemed filled with joy on seeing suddenly the violet stole, no doubt finding again, in the midst of a temporary lull in her pain, the lost voluptuousness of her first mystical transports, with the visions of eternal beatitude that were beginning.

The priest rose to take the crucifix; then she stretched forward her neck as one who is athirst, and gluing her lips to the body of the Man-God, she pressed upon it with all her expiring strength the fullest kiss of love that she had ever given. Then he recited the *Misereatur* and the *Indulgentiam,* dipped his right thumb in the oil, and began to give extreme unction. First, upon the eyes, that had so coveted all worldly pomp; then upon the nostrils, that had been greedy of the warm breeze and amorous odours; then upon the mouth, that had uttered lies, that had curled with pride and cried out in lewdness; then upon the hands, that had delighted in sensual touches; and finally upon the soles of the feet, so swift of yore, when she was running to satisfy her desires, and that would now walk no more.

The curé wiped his fingers, threw the bit of cotton dipped in oil into the fire, and came and sat down by the dying woman, to tell her that she must now blend her sufferings with those of Jesus Christ and abandon herself to the divine mercy.

Finishing his exhortations, he tried to place in her hand a blessed candle, symbol of the celestial glory with which she was soon to be surrounded. Emma, too weak, could not close her fingers, and the taper, but for Monsieur Bournisien would have fallen to the ground.

However, she was not quite so pale, and her face had an expression of serenity as if the sacrament had cured her.

The priest did not fail to point this out; he even explained to Bovary that the Lord sometimes prolonged the life of persons when he thought it meet for their salvation; and Charles remembered the day when, so near death, she had received the communion. Perhaps there was no need to despair, he thought.

In fact, she looked around her slowly, as one awakening from a dream; then in a distinct voice she asked for her looking-glass, and remained some time bending over it, until the big tears fell from her eyes. Then she turned away her head with a sigh and fell back upon the pillows.

Her chest soon began panting rapidly; the whole of her tongue protruded from her mouth; her eyes, as they rolled, grew paler, like the two globes of a lamp that is going out, so that one might have thought her already dead but for the fearful labouring of her ribs, shaken by violent breathing, as if the soul were struggling to free itself. Félicité knelt down before the crucifix, and the chemist himself slightly bent his knees, while Monsieur Canivet looked out vaguely at the Place. Bournisien had again begun to pray, his face bowed against the edge of the bed, his long black cassock trailing behind him in the room.

Charles was on the other side, on his knees, his arms outstretched towards Emma. He had taken her hands and pressed them, shuddering at every beat of her heart, as at the shaking of a falling ruin. As the death-rattle became stronger the priest prayed faster; his prayers mingled with the stifled sobs of Bovary, and sometimes all seemed lost in the muffled murmur of the Latin syllables that tolled like a passing-bell.

Suddenly on the pavement was heard a loud noise of clogs and the clattering of a stick; and a voice rose — a raucous voice — that sang —

"Maids in the warmth of a summer day
Dream of love and of love alway."

Emma raised herself like a galvanised corpse, her hair undone, her eyes fixed, staring.

"Where the sickle blades have been,
Nannette, gathering ears of corn,
Passes bending down, my queen,
To the earth where they were born."

"The blind man!" she cried. And Emma began to laugh, an atrocious, frantic, despairing laugh, thinking she saw the hideous face of the poor wretch that stood out against the eternal night like a menace.

"The wind is strong this summer day,
Her petticoat has flown away."

She fell back upon the mattress in a convulsion. They all drew near. She was dead.

IX.

Wounded Love.

THERE is always after the death of any one a kind of stupefaction; so difficult is it to grasp this advent of nothingness and to resign ourselves to believe in it. But still, when he saw that she did not move, Charles threw himself upon her, crying—

"Farewell! farewell!"

Homais and Canivet dragged him from the room.

"Restrain yourself!"

"Yes," said he, struggling, "I'll be quiet. I'll not do anything. But leave me alone. I want to see her. She is my wife!"

And he wept.

"Weep," said the chemist; "let nature take her course; that will solace you."

Weaker than a child, Charles let himself be led downstairs into the sitting-room, and Monsieur Homais soon went home. On the Place he was accosted by the blind man, who, having dragged himself as far as Yonville in the hope of getting the antiphlogistic pomade, was asking every passer-by where the chemist lived.

"There now! as if I hadn't got other fish to fry. Well, so much the worse; you must come later."

And he entered the shop hurriedly.

He had to write two letters, to prepare a soothing potion for Bovary, to invent some lie that would conceal the poisoning, and work it up into an article for the "Fanal," without counting the people who were waiting to get the news from him; and when the Yonvillers had all heard his story of the arsenic that she had mistaken for sugar in making a vanilla cream, Homais once more returned to Bovary's.

He found him alone (Monsieur Canivet had left), sitting in an arm-chair near the window, staring with an idiotic look at the flags of the floor.

"Now," said the chemist, "you ought yourself to fix the hour for the ceremony."

"Why? What ceremony?" Then, in a stammering, frightened voice, "Oh, no! not that. No! I want to see her here."

Homais, to keep himself in countenance, took up a water-bottle on the cabinet to water the geraniums.

"Ah! thanks," said Charles; "you are good."

But he did not finish, choking beneath the crowd of memories that this action of the chemist recalled to him.

Then to distract him, Homais thought fit to talk a little horticulture: plants wanted humidity. Charles bowed his head in sign of approbation.

"Besides, the fine days will soon be here again."

"Ah!" said Bovary.

The chemist, at his wit's end, began softly to draw aside the small window-curtain.

"Hallo! there's Monsieur Tuvache passing."

Charles repeated like a machine:

"Monsieur Tuvache passing!"

Homais did not dare to speak to him again about the funeral arrangements; it was the priest who succeeded in reconciling him to them.

He shut himself up in his consulting-room, took a pen, and after sobbing for some time, wrote:

'I wish her to be buried in her wedding-dress, with white shoes, and a wreath. Her hair is to be spread out over her shoulders. Three coffins, one of oak, one of mahogany, one of lead. Let no one say anything to me. I shall have strength. Over all there is to be placed a large piece of green velvet. This is my wish; see that it is done."

The two men were much surprised at Bovary's romantic ideas. The chemist at once went to him and said—

"This velvet seems to me a superfluity. Besides, the expense——"

"What's that to you?" cried Charles. "Leave me! You did not love her. Go!"

The priest took him by the arm for a turn in the garden. He discoursed on the vanity of earthly things. God was very great, was very good: one must submit to his decrees without a murmur; nay, must even thank him.

Charles burst out into blasphemies: "I hate your God!"

"The spirit of rebellion is still upon you," sighed the ecclesiastic.

Bovary was far away. He was walking with great strides along by the wall, near the espalier, and he ground his teeth; he raised to heaven looks of malediction, but not so much as a leaf stirred.

A fine rain was falling: Charles, whose chest was bare, at last began to shiver; he went in and sat down in the kitchen.

At six o'clock a noise like a clatter of old iron was heard on the Place; it was the "Hirondelle" coming in, and he remained with his forehead against the window-pane, watching all the passengers get out, one after the other. Félicité put down a mattress for him in the drawing-room. He threw himself upon it and fell asleep.

Although a philosopher, Monsieur Homais respected the dead. So bearing no grudge to poor Charles, he came back again in the evening to sit with the body, bringing with him three volumes and a pocket-book for taking notes.

Monsieur Bournisien was there, and two large candles were burning at the head of the bed, that had been taken out of the alcove. The chemist, on whom the silence weighed, waited not long till he began formulating some regrets about this "unfortunate young woman," and the priest replied that there was nothing to do now but pray for her.

"Yet," Homais went on, "one of two things; either she died in a state of grace (as the Church has it), and then she has no need of our prayers; or else she departed impenitent (that is, I believe, the ecclesiastical expression), and then——"

Bournisien interrupted him, replying testily that it was none the less necessary to pray.

"But," objected the chemist, "since God knows all our needs, what can be the good of prayer?"

"What!" cried the ecclesiastic, "prayer! Why, aren't you a Christian?"

"Excuse me," said Homais; "I admire Christianity. To begin with, it enfranchised the slaves, introduced into the world a morality——"

"That isn't the question. All the texts——"

"Oh! oh! As to texts, look at history; it is known that all the texts have been falsified by the Jesuits."

Charles came in, and advancing towards the bed, slowly drew the curtains.

Emma's head was turned towards her right shoulder, the corner of her mouth, which was open, seemed like a black hole at the lower part of her face; her two thumbs were bent into the palms of her hands; a kind of white dust besprinkled her lashes, and her eyes were beginning to disappear in that viscous pallor that looks like a thin web, as if spiders had spun it over. The sheet sunk in from her breast to her knees, and then rose at the tips of her toes, and it seemed to Charles that infinite masses, an enormous load, were weighing upon her.

The church clock struck two. They could hear the loud murmur of the river flowing in the darkness at the foot of the terrace. Monsieur Bournisien from time to time blew his nose noisily, and Homais' pen was scratching over the paper.

"Come, my good friend," he said, "withdraw; this spectacle is tearing you to pieces."

Charles once gone, the chemist and the curé recommenced their discussions.

"Read Voltaire," said the one, "read D'Holbach, read the 'Encyclopædia'!"

"Read the 'Letters of some Portuguese Jews,'" said the other; "read 'The Meaning of Christianity,' by Nicolas, formerly a magistrate."

They grew warm, they grew red, they both talked at once without listening to each other. Bournisien was scandalised at such audacity; Homais marvelled at such stupidity; and they were on the point of insulting one another when Charles suddenly reappeared. A fascination drew him. He was continually coming upstairs.

He stood opposite her, the better to see her, and he lost himself in a contemplation so deep that it was no longer painful.

He recalled stories of catalepsy, the marvels of magnetism, and he said to himself that by willing it with all his force he might perhaps succeed in reviving her. Once he even bent towards her, and cried in a low voice, "Emma! Emma!" His strong breathing made the flames of the candles tremble against the wall.

At daybreak Madame Bovary senior arrived. Charles as he embraced her burst into another flood of tears. She tried, as the chemist had done, to make some remarks to him on the expenses of the funeral. He became so angry that she was silent, and he then commissioned her to go to town at once and buy what was necessary.

Charles remained alone the whole afternoon; they had taken Berthe to Madame Homais'; Félicité was in the room upstairs with Madame Lefrançois.

In the evening he had some visitors. He rose, pressed their hands, unable to speak. Then they sat down near one another, and formed a large semicircle in front of the fire. With lowered faces, and swinging one leg crossed over the other knee, they uttered deep sighs at intervals; each one was inordinately bored, and yet none would be the first to go.

Homais, when he returned at nine o'clock (for the last two days only Homais seemed to have been on the Place), was laden with a stock of camphor, of benzine, and aromatic herbs. He also carried a large jar full of chlorine water, to keep off all miasmata. Just then the servant, Madame Lefrançois and Madame Bovary senior were busy about Emma, finishing dressing her, and they were drawing down the long stiff veil that covered her to her satin shoes.

Félicité was sobbing—"Ah! my poor mistress! my poor mistress!"

"Look at her," said the landlady, sighing; "how pretty she still is! Now, couldn't you swear she was going to get up in a minute?"

Then they bent over her to put on her wreath. They had to raise the head a little, and a rush of black liquid issued, as if she were vomiting, from her mouth.

"Oh, goodness! The dress; take care," cried Madame Lefrançois. "Now, just come and help," she said to the chemist. "Perhaps you're afraid?"

"I afraid?" replied he, shrugging his shoulders. "I dare say! I've seen all sorts of things at the hospital when I was studying pharmacy. We used to make punch in the dissecting room! Nothingness does not terrify a philosopher; and, as I often say, I even intend to leave my body to the hospitals, in order to serve science."

The curé on his arrival inquired how Monsieur Bovary was, and, on the reply of the chemist, went on—"The blow, you see, is still too recent."

Then Homais congratulated him on not being exposed, like other people, to the loss of a beloved

companion; whence followed a discussion on the celibacy of priests.

"For," said the chemist, "it is unnatural that a man should do without women! There have been crimes——"

"But, good heaven!" cried the ecclesiastic, "how do you expect an individual who is married to keep the secrets of the confessional, for example?"

Homais fell foul of the confessional. Bournisien defended it; he enlarged on the acts of restitution that it brought about. He cited various anecdotes about thieves who had suddenly become honest. Military men on approaching the tribunal of penitence had felt the scales fall from their eyes. At Fribourg there was a minister——

His companion was asleep. Then he felt somewhat stifled by the over heavy atmosphere of the room; he opened the window; this awoke the chemist.

"Come, take a pinch of snuff," he said to him. "Take it, it'll relieve you."

A continual barking was heard in the distance. "Do you hear that dog howling?" said the chemist.

"They smell the dead," replied the priest. "It's like bees; they leave their hives on the decease of any person."

Homais made no remark upon these traditions, for he had again dropped asleep. Monsieur Bournisien, stronger than he, went on moving his lips gently for some time, then insensibly his chin sank down, he let fall his big black book, and began to snore.

They sat opposite each other, with protruding stomachs, puffed-up faces, and frowning looks, after so much disagreement uniting at last in the same

human weakness, and they moved no more than the corpse by their side that seemed to be sleeping.

Charles coming in did not wake them. It was the last time; he came to bid her farewell.

The aromatic herbs were still smoking, and spirals of bluish vapour blended at the window-sash with the fog that was coming in. There were few stars, and the night was warm. The wax of the candles fell in great drops upon the sheets of the bed. Charles watched them burn, tiring his eyes against the glare of their yellow flame.

The watering on the satin gown shimmered white as moonlight. Emma was lost beneath it; and it seemed to him that, spreading beyond her own self, she blended confusedly with everything around her —the silence, the night, the passing wind, the damp odours rising from the ground.

Then suddenly he saw her in the garden at Tostes, on a bench against the thorn hedge, or else at Rouen in the streets, on the threshold of their house, in the yard at Bertaux. He again heard the laughter of the happy boys beneath the apple-trees; the room was filled with the perfume of her hair; and her dress rustled in his arms with a noise like electricity. The dress was still the same.

For a long while he thus recalled all his lost joys, her attitudes, her movements, the sound of her voice. Upon one fit of despair followed another, and ever others, inexhaustible as the waves of an overflowing sea.

A terrible curiosity seized him. Slowly, with the tips of his fingers, palpitating, he lifted her veil. But he uttered a cry of horror that awoke the other two.

They dragged him down into the sitting-room. Then Félicité came up to say that he wanted some of her hair.

"Cut some off," replied the chemist.

And as she did not dare to, he himself stepped forward, scissors in hand. He trembled so that he pierced the skin of the temple in several places. At last, stiffening himself against emotion, Homais gave two or three great cuts at random that left white patches amongst that beautiful black hair.

The chemist and the curé plunged anew into their occupations, not without sleeping from time to time, of which they accused each other reciprocally at each fresh awakening. Then Monsieur Bournisien sprinkled the room with holy water and Homais threw a little chlorine water on the floor.

Félicité had taken care to put on the chest of drawers, for each of them, a bottle of brandy, some cheese, and a large roll; and the chemist, who could not hold out any longer, about four in the morning sighed:

"My word! I should like to take some sustenance."

The priest did not need any persuading; he went out to go and say mass, came back, and then they ate and hob-nobbed, giggling a little without knowing why, stimulated by that vague gaiety that comes upon us after times of sadness, and at the last glass the priest said to the chemist, as he clapped him on the shoulder:

"We shall end by understanding each other."

In the passage downstairs they met the undertaker's men, who were coming in. Then Charles for two hours had to suffer the torture of hearing the hammer resound against the wood. Next they lowered

her into her oak coffin, that was fitted into the other two; but as the bier was too large, they had to fill up the gaps with the wool of a mattress. At last, when the three lids had been planed down, nailed, soldered, it was placed outside in front of the door; the house was thrown open, and the people of Yonville began to flock round.

Old Rouault arrived, and fainted on the Place when he saw the black cloth.

The End of All

HE HAD only received the chemist's letter thirty-six hours after the event; and, from consideration for his feelings, Homais had so worded it that it was impossible to make out what it was all about.

First, the old fellow had fallen as if struck by apoplexy. Next, he understood that she was not dead, but she might be. At last, he had put on his blouse, taken his hat, fastened his spurs to his boots, and set out at full speed; and the whole of the way old Rouault, panting, was torn by anguish. Once even he was obliged to dismount. He was dizzy; he heard voices round about him; he felt himself going mad.

Day broke. He saw three black hens asleep in a tree. He shuddered, horrified at this omen. Then he promised the Holy Virgin three chasubles for the church, and that he would go barefooted from the cemetery at Bertaux to the chapel of Vassonville.

He entered Maromme shouting for the people of the inn, burst open the door with a thrust of his

shoulder, made for a sack of oats, emptied a bottle of sweet cider into the manger, and again mounted his nag, whose feet struck fire as it dashed along.

He said to himself that no doubt they would save her; the doctors would discover some remedy surely. He remembered all the miraculous cures he had been told about. Then she appeared to him dead. She was there, before his eyes, lying on her back in the middle of the road. He reined up, and the hallucination disappeared.

At Quincampoix, to give himself heart, he drank three cups of coffee one after the other. He fancied they had made a mistake in the name in writing. He looked for the letter in his pocket, felt it there, but did not dare to open it.

At last he began to think it was all a joke; some one's spite, the jest of some wag; and besides, if she were dead, one would have known it. But no! There was nothing extraordinary about the country; the sky was blue, the trees swayed; a flock of sheep passed. He saw the village; he was seen coming bending forward upon his horse, belabouring it with great blows, the girths dripping with blood.

When he had recovered consciousness, he fell, weeping, into Bovary's arms: "My girl! Emma! my child! tell me——"

The other replied, sobbing, "I don't know! I don't know! It's a curse!"

The chemist separated them. "These horrible details are useless. I will tell this gentleman all about it. Here are the people coming. Dignity! Come now! Philosophy!"

The poor fellow tried to show himself brave, and repeated several times, "Yes! courage!"

"Oh," cried the old man, "so I will have, by God! I'll go along o' her to the end!"

The bell began tolling. All was ready; they had to start. And seated in a stall of the choir, side by side, they saw pass and repass in front of them continually the three chanting choristers.

The serpent-player was blowing with all his might. Monsieur Bournisien, in full vestments, was singing in a shrill voice. He bowed before the tabernacle, raised his hands, stretched out his arms. Lestiboudois went about the church with his whalebone stick. The bier stood near the lectern, between four rows of candles. Charles felt inclined to get up and put them out.

Yet he tried to stir himself to a feeling of devotion, to throw himself into the hope of a future life in which he should see her again. He imagined to himself she had gone on a long journey, far away, for a long time. But when he thought of her lying there, and that all was over, that they would lay her in the earth, he was seized with a fierce, gloomy, despairing rage. At times he thought he felt nothing more, and he enjoyed this lull in his pain, whilst at the same time he reproached himself for being a wretch.

The sharp noise of an iron-ferruled stick was heard on the stones, striking them at irregular intervals. It came from the end of the church, and stopped short at the lower aisles. A man in a coarse brown jacket knelt down painfully. It was Hippolyte, the stable-boy at the "Lion d'Or." He had put on his new leg.

One of the choristers went round the nave making a collection, and the coppers chinked one after the other on the silver plate.

"Oh, make haste! I am in pain!" cried Bovary, angrily throwing him a five-franc piece. The churchman thanked him with a deep bow.

They sang, they knelt, they stood up; it was endless! He remembered that once, in the early times, they had been to mass together, and they had sat down on the other side, on the right by the wall. The bell began again. There was a great moving of chairs; the bearers slipped their three staves under the coffin, and every one left the church.

Then Justin appeared at the door of the shop. He suddenly went in again, pale, staggering.

People were at the windows to see the procession pass. Charles at the head walked erect. He affected a brave air, and saluted with a nod those who, coming out from the lanes or from their doors, stood amidst the crowd.

The six men, three on either side, walked slowly, panting a little. The priest, the choristers, and the two choir-boys recited the *De profundis,* and their voices echoed over the fields, rising and falling with their undulations. Sometimes they disappeared in the windings of the path; but the great silver cross rose always between the trees.

The women followed in black cloaks with turned-down hoods; each of them carried in her hands a large lighted candle, and Charles felt himself growing weaker at this continual repetition of prayers and torches, beneath this oppressive odour of wax and of cassocks. A fresh breeze was blowing; the rye and colza were sprouting, little dewdrops trembled at the roadsides and on the hawthorn hedges. All sorts of joyous sounds filled the air; the jolting of a cart rolling afar off in the ruts, the crowing of a cock,

repeated again and again, or the gambolling of a foal running away under the apple-trees. The pure sky was fretted with rosy clouds; a bluish haze rested upon the cots covered with iris. Charles as he passed recognised each courtyard. He remembered mornings like this, when, after visiting some patient, he came out from one and returned to her.

The black cloth bestrewn with white beads blew up from time to time, laying bare the coffin. The tired bearers walked more slowly, and it advanced with constant jerks, like a boat that pitches with every wave.

They reached the cemetery. The men went right down to a place in the grass where a grave was dug. They ranged themselves all round; and while the priest spoke, the red soil thrown up at the sides kept noiselessly slipping down at the corners.

Then when the four ropes were arranged the coffin was placed upon them. He watched it descend; it seemed descending for ever. At last a thud was heard; the ropes creaked as they were drawn up. Then Bournisien took the spade handed to him by Lestiboudois; with his left hand all the time sprinkling water, with the right he vigorously threw in a large spadeful; and the wood of the coffin, struck by the pebbles, gave forth that dread sound that seems to us the reverberation of eternity.

The ecclesiastic passed the holy water sprinkler to his neighbour. This was Homais. He swung it gravely, then handed it to Charles, who sank to his knees in the earth and threw in handfuls of it, crying, "Adieu!" He sent her kisses; he dragged himself towards the grave, to engulf himself with her. They led him away, and he soon grew calmer, feel-

ing perhaps, like the others, a vague satisfaction that it was all over.

Old Rouault on his way back began quietly smoking a pipe, which Homais in his innermost conscience thought not quite the thing. He also noticed that Monsieur Binet had not been present, and that Tuvache had "made off" after mass, and that Theodore, the notary's servant, wore a blue coat, "as if one could not have got a black coat, since that is the custom, by Jove!" And to share his observations with others he went from group to group. They were deploring Emma's death, especially Lheureux, who had not failed to come to the funeral.

"Poor little woman! What a trouble for her husband!"

The chemist continued, "Do you know that but for me he would have committed some fatal attempt upon himself?"

"Such a good woman! To think that I saw her only last Saturday in my shop."

"I haven't had leisure," said Homais, "to prepare a few words that I would have cast upon her tomb."

Charles on getting home undressed, and old Rouault put on his blue blouse. It was a new one, and as he had often during the journey wiped his eyes on the sleeves, the dye had stained his face, and the traces of tears made lines in the layer of dust that covered it.

Madame Bovary senior was with them. All three were silent. At last the old fellow sighed:

"Do you remember, my friend, that I went to Tostes once when you had just lost your first deceased? I consoled you at that time. I thought of something to say then, but now——" Then, with a

loud groan that shook his whole chest, "Ah! this is the end for me, do you see! I saw my wife go, then my son, and now to-day it's my daughter."

He wanted to go back at once to Bertaux, saying that he could not sleep in this house. He even refused to see his grand-daughter.

"No, no! It would grieve me too much. Only you'll kiss her many times for me. Good-bye! you're a good fellow! And then I shall never forget that," he said, slapping his thigh. "Never fear, you shall always have your turkey."

But when he reached the top of the hill he turned back, as he had turned once before on the road of Saint-Victor when he had parted from her. The windows of the village were all on fire beneath the slanting rays of the sun sinking behind the field. He put his hand over his eyes, and saw in the horizon an enclosure of walls, where trees here and there formed black clusters between white stones; then he went on his way at a gentle trot, for his nag had gone lame.

Despite their fatigue, Charles and his mother stayed very long that evening talking together. They spoke of the days of the past and of the future. She would come to live at Yonville; she would keep house for him; they would never part again. She was ingenious and caressing, rejoicing in her heart at gaining once more an affection that had wandered from her for so many years. Midnight struck. The village as usual was silent, and Charles, awake, thought always of her.

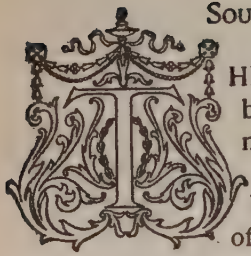
Rodolphe, who, to distract himself, had been rambling about the wood all day, was sleeping quietly in his château, and Léon, down yonder, also slept.

There was another who at that hour was not asleep.

On the grave between the pine-trees a child was on his knees weeping, and his heart, rent by sobs, was beating in the shadow beneath the load of an immense regret, sweeter than the moon and fathomless as the night. The gate suddenly grated. It was Lestiboudois; he came to fetch his spade, that he had forgotten. He recognised Justin climbing over the wall and at last knew who was the culprit that stole his potatoes.

XI.

Souvenirs of Sorrow.



HE next day Charles had the child brought back. She asked for her mamma. They told her she was away; that she would bring her back some playthings. Berthe spoke of her again several times, then at last thought no more of her. The child's gaiety broke Bovary's heart, and he had to bear besides the intolerable consolations of the chemist.

Money troubles soon began again, Monsieur Lheureux urging on anew his friend Vinçart, and Charles pledged himself for exorbitant sums; for he would never consent to let the smallest of the things that had belonged to *her* be sold. His mother was exasperated with him; he grew even more angry than she did. He had altogether changed. She left the house.

Then every one began "taking advantage" of him. Mademoiselle Lempereur presented a bill for six months' teaching, although Emma had never taken a lesson (despite the receipted bill she had shown Bovary); it was an arrangement between the two women. The man at the circulating library demanded three

years' subscriptions; Mère Rolet claimed the postage due for some twenty letters, and when Charles asked for an explanation she had the delicacy to reply:

"Oh, I don't know. It was for her business affairs."

With every debt he paid Charles thought he had come to the end of them. But others followed ceaselessly. He sent in accounts for professional attendance. He was shown the letters his wife had written. Then he had to apologise.

Félicité now wore Madame Bovary's gowns; not all, for he had kept some of them, and he went to look at them in her dressing-room, locking himself up there; she was about her height, and often Charles, seeing her from behind, was seized with an illusion, and cried out:

"Oh, stay, stay!"

But at Whitsuntide she ran away from Yonville, carried off by Theodore, stealing all that was left of the wardrobe.

It was about this time that the widow Dupuis had the honour to inform him of the "marriage of Monsieur Léon Dupuis her son, notary at Yvetot, to Mademoiselle Léocadie Lebœuf of Bondeville." Charles, among the other congratulations he sent him, wrote this sentence:

"How glad my poor wife would have been!"

One day when, wandering aimlessly about the house, he had gone up to the attic, he felt a pellet of fine paper under his slipper. He opened it and read: "Courage, Emma, courage. I would not bring misery into your life." It was Rodolphe's letter, fallen to the floor between the boxes, where it had remained, and that the wind from the dormer

window had just blown towards the door. And Charles stood, motionless and staring, in the very same place where, long ago, Emma, in despair, and paler even than he, had thought of dying. At last he discovered a small R at the bottom of the second page. What did this mean? He remembered Rodolphe's attentions, his sudden disappearance, his constrained air when they met two or three times since. But the respectful tone of the letter deceived him.

"Perhaps they loved one another platonically," he said to himself.

Besides, Charles was not of those who go to the bottom of things; he shrank from the proofs, and his vague jealousy was lost in the immensity of his woe.

Every one, he thought, must have adored her; all men assuredly must have coveted her. She seemed but the more beautiful to him for this; he was seized with a lasting, furious desire for her, that inflamed his despair, and that was boundless, because it was now unrealisable.

To please her, as if she were still living, he adopted her predilections, her ideas; he bought patent leather boots and took to wearing white cravats. He put cosmetics on his moustache, and, like her, signed notes of hand. She corrupted him from beyond the grave.

He was obliged to sell his silver piece by piece; next he sold the drawing-room furniture. All the rooms were stripped; but the bedroom, her own room, remained as before. After his dinner Charles went up there. He pushed the round table in front of the fire, and drew up *her* arm-chair. He sat down opposite it. A candle burned in one of the gilt candlesticks. Berthe by his side was painting prints.

He suffered, poor man, at seeing her so badly dressed, with laceless boots, and the arm-holes of her pinafore torn down to the hips; for the charwoman took no care of her. But she was so sweet, so pretty, and her little head bent forward so gracefully, letting the dear fair hair fall over her rosy cheeks, that an infinite joy came upon him, a happiness mingled with bitterness, like those ill-made wines that taste of resin. He mended her toys, made her puppets from cardboard, or sewed up half-torn dolls. Then, if his eyes fell upon the workbox, a ribbon lying about, or even a pin left in a crack of the table, he began to dream, and looked so sad that she became as sad as he.

No one now came to see them, for Justin had run away to Rouen, where he was a grocer's assistant, and the chemist's children saw less and less of the child, Monsieur Homais not caring, seeing the difference of their social position, to continue the intimacy.

The blind man, whom he had not been able to cure with his pomade, had gone back to the hill of Bois-Guillaume, where he told the travellers of the vain attempt of the chemist, to such an extent that Homais when he went to town hid himself behind the curtains of the "Hirondelle" to avoid meeting him. He detested him, and wishing, in the interests of his own reputation, to get rid of him at all costs, he directed against him a secret battery that betrayed the depth of his intellect and the baseness of his vanity. Thus, for six consecutive months, one could read in the "Fanal de Rouen" editorials such as these:

"All who bend their steps towards the fertile plains of Picardy have, no doubt, remarked, by the Bois-

Guillaume hill, a wretch suffering from a horrible facial wound. He importunes, persecutes one, and levies a regular tax on all travellers. Are we still living in the monstrous times of the Middle Ages, when vagabonds were permitted to display in our public places leprosy and scrofulas they had brought back from the Crusades?"

Or—

"In spite of the laws against vagabondage, the approaches to our great towns continue to be infested by bands of beggars. Some are seen going about alone, and these are not, perhaps, the least dangerous. What are our ediles about?"

Then Homais invented anecdotes:

"Yesterday, by the Bois-Guillaume hill, a skittish horse——" And then followed the story of an accident caused by the presence of the blind man.

He managed so well that the fellow was locked up. But he was released. He began again, and Homais began again. It was a struggle. Homais won it, for his foe was condemned to life-long confinement in an asylum.

This success emboldened him, and henceforth there was no longer a dog run over, a barn burnt down, a woman beaten in the parish, of which he did not immediately inform the public, guided always by the love of progress and the hatred of priests. He made comparisons between the elementary and the clerical schools to the detriment of the latter; called to mind the massacre of St. Bartholomew *àpropos* of a grant of one hundred francs to the church, and denounced abuses, aired new views. That was his phrase. Homais was digging and delving; he was becoming dangerous.

However, he was stifling in the narrow limits of journalism, and soon a book, a work, was necessary to him. Then he compiled "General Statistics of the Canton of Yonville, followed by Climatological Remarks." The statistics drove him to philosophy. He busied himself with great questions: the social problem, moralisation of the poorer classes, pisciculture, caoutchouc, railways, &c. He even began to blush at being a bourgeois. He affected the artistic style, he smoked. He bought two *chic* Pompadour statuettes to adorn his drawing-room.

He by no means gave up his shop. On the contrary, he kept well abreast of new discoveries. He followed the great movement of chocolates; he was the first to introduce "cocoa" and "revalenta" into the Seine-Inférieure. He was enthusiastic about the hydro-electric Pulvermacher chains; he wore one himself, and when at night he took off his flannel vest, Madame Homais stood quite dazzled before the golden spiral beneath which he was hidden, and felt her ardour redouble for this man more bandaged than a Scythian, and splendid as one of the Magi.

He had fine ideas about Emma's tomb. First he proposed a broken column with some drapery, next a pyramid, then a Temple of Vesta, a sort of rotunda, or else a "mass of ruins." And in all his plans Homais always stuck to the weeping willow, which he looked upon as the indispensable symbol of sorrow.

Charles and he made a journey to Rouen together to look at some tombs at a funeral furnisher's, accompanied by an artist, one Vaufrylard, a friend of Bridoux', who made puns all the time. At last, after examining some hundred designs, and ordering an

estimate and making another journey to Rouen, Charles decided in favour of a mausoleum, which on the two principal sides was to have "a spirit bearing an extinguished torch."

As to the inscription, Homais could think of nothing so fine as *Sta viator,* and he got no further; he racked his brain, he constantly repeated *Sta viator.* At last he hit upon *Amabilem conjugem calcas,* which was adopted.

A strange thing was that Bovary, while continually thinking of Emma, was forgetting her. He grew desperate as he felt this image fading from his memory in spite of all efforts to retain it. Yet every night he dreamt of her; it was always the same dream. He drew near her, but when he was about to clasp her she fell into decay in his arms.

For a week he was seen going to church in the evening. Monsieur Bournisien even paid him two or three visits, then gave him up. Moreover, the old fellow was growing intolerant, fanatic, said Homais. He thundered against the spirit of the age, and never failed, every other week, in his sermon, to recount the death agony of Voltaire, who died devouring his excrements, as every one knows.

In spite of the economy with which Bovary lived, he was far from being able to pay off his old debts. Lheureux refused to renew any more bills. A distraint became imminent. Then he appealed to his mother, who consented to let him give a mortgage on her property, but with a great many recriminations against Emma; and in return for her sacrifice she asked for a shawl that had escaped the depredations of Félicité. Charles refused to give it her; they quarrelled.

She made the first overtures of reconciliation by offering to have the little girl, who could help her in the house, to live with her. Charles consented to this, but when the time for parting came, all his courage failed him. Then there was a final, complete rupture.

As his affections vanished, he clung more closely to the love of his child. She made him anxious, however, for she coughed sometimes, and had red spots on her cheeks.

Opposite his house, flourishing and merry, was the family of the chemist, with whom everything was prospering. Napoléon helped him in the laboratory, Athalie embroidered him a skull-cap, Irma cut out rounds of paper to cover the preserves, and Franklin recited Pythagoras' table in a breath. He was the happiest of fathers, the most fortunate of men.

Not so! A secret ambition devoured him. Homais hankered after the cross of the Legion of Honour. He had plenty of claims to it.

"First, by having at the time of the cholera distinguished myself by a boundless devotion; second, by having published, at my expense, various works of public utility, such as" (and he recalled his pamphlet entitled, "Cider, its manufacture and effects," besides observations on the lanigerous plant-louse, sent to the Academy; his volume of statistics, and down to his pharmaceutical thesis); "without counting that I am a member of several learned societies" (he was member of a single one).

"In short!" he cried, making a pirouette, "if it were only for distinguishing myself at fires!"

Then Homais inclined towards the Government. He secretly did the prefect great service during the

elections. He sold himself—in a word, prostituted himself. He even addressed a petition to the sovereign in which he implored him to "do him justice;" he called him "our good king," and compared him to Henri IV.

And every morning the chemist rushed for the paper to see if his nomination were in it. It was never there. At last, unable to bear it any longer, he had a grass plot in his garden designed to represent the Star of the Cross of Honour, with two little strips of grass running from the top to imitate the ribbon. He walked round it with folded arms, meditating on the folly of the Government and the ingratitude of men.

From respect, or from a sort of sensitiveness that made him carry on his investigations slowly, Charles had not yet opened the secret drawer of a rosewood desk which Emma had generally used. One day, however, he sat down before it, turned the key, and pressed the spring. All Léon's letters were there. There could be no doubt this time. He devoured them to the very last, ransacked every corner, all the furniture, all the drawers, behind the walls, sobbing, crying aloud, distraught, mad. He found a box and broke it open with a kick. Rodolphe's portrait flew full in his face in the midst of the overturned love-letters.

People wondered at his despondency. He never went out, saw no one, refused even to visit his patients. Then they said "he shut himself up to drink."

Sometimes, however, some curious person climbed upon the garden hedge, and saw with amazement this long-bearded, shabbily clothed, wild man, who wept aloud as he walked up and down.

In the evening in summer he took his little girl with him and led her to the cemetery. They came back at nightfall, when the only light left in the Place was that in Binet's window.

The voluptuousness of his grief was, however, incomplete, for he had no one near him to share it, and he paid visits to Madame Lefrançois to be able to speak of *her*. But the landlady only listened with half an ear, having troubles like himself. For Lheureux had at last established the "Favorites du Commerce," and Hivert, who enjoyed a great reputation for doing errands, insisted on a rise of wages, and was threatening to go over "to the opposition shop."

One day when he had gone to the market at Argueil to sell his horse — his last resource — he met Rodolphe.

They both turned pale when they caught sight of each other. Rodolphe, who had only sent his card, first stammered some apologies, then grew bolder, and even pushed his assurance (it was in the month of August and very hot) to the length of inviting him to have a bottle of beer at the public-house.

Leaning on the table opposite him, he chewed his cigar as he talked, and Charles was lost in reverie at this face that she had loved. He seemed to see again something of her in it. It was a marvel to him. He wished then he had been this man.

The other went on talking agriculture, cattle, pasturage, filling out with banal phrases all the gaps where an allusion might slip in. Charles was not listening to him; Rodolphe noticed it, and he followed the succession of memories that crossed his face. This gradually grew redder; the nostrils throbbed fast, the lips quivered. There was at last a moment

when Charles, full of a sombre fury, fixed his eyes on Rodolphe, who, in something of fear, stopped talking. But soon the same look of weary lassitude came back to his face.

"I don't blame you," he said.

Rodolphe was dumb. And Charles, his head in his hands, went on in a broken voice, and with the resigned accent of infinite sorrow:

"No, I don't blame you now."

He even added a fine phrase, the only one he ever made:

"It is the fault of fatality!"

Rodolphe, who had managed the fatality, thought the remark very offhand from a man in his position, comic even, and a little mean.

The next day Charles went to sit down on the seat in the arbour. Rays of light were straying through the trellis, the vine leaves threw their shadows on the sand, the jasmines perfumed the air, the heavens were blue, Spanish flies buzzed round the lilies in bloom, and Charles was suffocating like a youth beneath the vague love influences that filled his aching heart.

At seven o'clock little Berthe, who had not seen him all the afternoon, went to fetch him to dinner.

His head was thrown back against the wall, his eyes closed, his mouth open, and in his hand was a long tress of black hair.

"Come along, papa," she said.

And thinking he wanted to play, she pushed him gently. He fell to the ground. He was dead.

Thirty-six hours afterward, at the chemist's request, Monsieur Canivet came thither. He made a post-mortem, and found nothing.

When everything had been sold, twelve francs seventy-five centimes remained, that served to pay for Mademoiselle Bovary's going to her grandmother. The good woman died that same year; old Rouault was paralysed, and it was an aunt that took charge of her. She is poor, and sends her to a cotton-factory to earn a living.

Since Bovary's death three doctors have followed one another at Yonville without any success, so severely did Homais attack them. He has an enormous practice; the authorities treat him with consideration, and public opinion protects him.

He has just received the cross of the Legion of Honor.

APPENDIX

MADAME BOVARY was first published in the *Revue de Paris*, an important magazine of the day, conducted by M. Laurent Pichat. It was a literary event, a brilliant success received with general favor, and for this reason the more quickly aroused the susceptibilities of the legal censor. The Bar, taxing its wits to find in certain passages an offense to good morals and to religion, hastened to specify grounds for judicial proceedings.

Nevertheless, the excessive zeal of the public minister, represented on this occasion by M. Pinard, who was simply a substitute for the Imperial Attorney and who later became Minister of the Interior, failed completely when examined by the good sense of the judges in the light of the high character of this work of art, aided by the eloquence and skill of M. Senard, the author's advocate. Gustave Flaubert was acquitted.

We append *in extenso* the report of this celebrated case. It is one of the most interesting documents of the literary and moral history of the time.

THE PUBLIC

vs.

M. GUSTAVE FLAUBERT

Speech of the Prosecuting Attorney,

M. ERNEST PINARD

ENTLEMEN, in entering upon this debate, the Public Attorney is in the presence of a difficulty which he cannot ignore. It cannot be put even in the nature of a condemnation, since offenses to public morals and to religion are somewhat vague and elastic expressions which it would be necessary to define precisely. Nevertheless, when we speak to right-minded, practical men we are sure of being sufficiently understood to distinguish whether a certain

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The folios referred to in the trial are the folios either of the *Revue de Paris* or of the first edition of the book.— EDITOR.

page of a book carries an attack against religion and morals or not. The difficulty is not in arousing a prejudice, it is far more in explaining the work of which you are to judge. It deals entirely with romance. If it were a newspaper article which we were bringing before you, it could be seen at once where the fault began and where it ended; it would simply be read by the ministry and submitted to you for judgment. Here we are not concerned with a newspaper article, but entirely with a romance, which begins the first of October, finishes the fifteenth of December, and is composed of six numbers, in the *Revue de Paris,* 1856. What is to be done in such a case? What is the duty of the Public Ministry? To read the whole romance? That is impossible. On the other hand, to read only the incriminating texts would expose us to deep reproach. They could say to us: If you do not show the case in all its parts, if you pass over that which precedes and that which follows the incriminating passages, it is evident that you wish to suppress the debate by restricting the ground of discussion. In order to avoid this twofold difficulty, there is but one course to follow, and that is, to relate to you the whole story of the romance without reading any of it, or pointing out any incriminating passage; then to cite incriminating texts, and finally to answer the objections that may arise against the general method of indictment.

What is the title of the romance? *Madame Bovary.* This title in itself explains nothing. There is a second in parentheses: *Provincial Morals and Customs.* This is also a title which does not explain the thought of the author but which gives some intima-

tion of it. The author does not endeavour to follow such or such a system of philosophy, true or false; he endeavours to produce certain pictures, and you shall see what kind of pictures! Without doubt, it is the husband who begins and who terminates the book; but the most serious portrait of the work, the one that illumines the other paintings, is that of Madame Bovary.

Here I relate, I do not cite. It takes the husband first at college, and it must be stated that the boy already gave evidence of the kind of husband he would make. He is excessively heavy and timid, so timid that when he arrives at the college and is asked his name, he responds: *"Charbovari."* He is so dull that he works continually without advancing. He is never the first, nor is he the last in his class; he is the type, if not of the cipher at least of the laughing-stock of the college. After finishing his studies here, he goes to study medicine at Rouen, in a fourth-story room overlooking the Seine, which his mother rented for him, in the house of a dyer of her acquaintance. Here he studies his medical books, and arrives little by little, not at the degree of doctor of medicine, but that of health officer. He frequented the inns, failed in his studies, but as for the rest, he had no other passion than that of playing dominoes. This is M. Bovary.

The time comes for him to marry. His mother finds him a wife in the widow of a sheriff's officer of Dieppe; she is virtuous and plain, is forty-five years old, and has six thousand a year income. Only, the lawyer who had her capital to invest set out one fine morning for America, and the younger Madame Bovary was so much affected, so struck down by this unex-

pected blow that she died of it. Here we have the first marriage and the first scene.

M. Bovary, now being a widower, begins to think of marrying again. He questions his memory; there is no need of going far; there immediately comes to his mind the daughter of a neighboring farmer, Mlle. Emma Rouault, who had strangely aroused Madame Bovary's suspicions. Farmer Rouault had but one daughter, and she had been brought up by the Ursuline sisters at Rouen. She was little interested in matters of the farm; her father was anxious for her to marry. The health officer presented himself, there was no difficulty about the *dot*, and you understand that with such a disposition on both sides, these things are quickly settled. The marriage takes place. M. Bovary is at his wife's knees, is the happiest of men and the blindest of husbands. His sole occupation is anticipating his wife's wishes.

Here the rôle of M. Bovary ends; that of Madame Bovary becomes the serious work of the book.

Gentlemen, does Madame Bovary love her husband, or try to love him? No; and from the beginning there has been what we might call the scene of initiation. From the moment of her marriage, another horizon stretched itself out before her, a new life appeared to her. The proprietor of Vaubyessard Castle gave a grand entertainment. He invited the health officer and his wife, and this was for her an initiation into all the ardour of voluptuousness! There she discovered the Duke of Laverdière who had had some success at Court; she waltzed with a viscount and experienced an unusual disturbance of mind. From this moment she lived a new life; her husband and all her surroundings be-

came insupportable to her. One day, in looking over some furniture, she hit a piece of wire which tore her finger; it was the wire from her wedding bouquet.

To try to dispel the *ennui* that was consuming her, M. Bovary sacrificed his office and established himself at Yonville. Here was the scene of the first fall. We are now in the second number. Madame arrived at Yonville, and there, the first person she met upon whom she could fix her attention was — not the notary of the place, but the only clerk of that notary, Léon Dupuis. This is a young man who is making his own way and is about to set out for the capital. Any other than M. Bovary would have been disquieted by the visits of the young clerk, but M. Bovary is so ingenuous that he believes in his wife's virtue. Léon, wholly inexperienced, has the same idea. He goes away, and the occasion is lost; but occasions are easily found again.

There was in the neighborhood of Yonville one Rodolphe Boulanger (you understand that I am narrating). He was a man thirty-four years old and of a brutal temperament; he had had much success and many easy conquests; he then had an actress for a mistress. He saw Madame Bovary; she was young and charming; he resolved to make her his mistress. The thing was easy; three meetings were sufficient to bring it about. The first time he came to an agricultural meeting, the second time he paid her a visit, the third time he accompanied her on a horseback ride which her husband judged necessary to her health; it was then, in a first visit to the forest, that the fall took place. Their meetings multiplied after this, at Rodolphe's château and in the health officer's

garden. The lovers reached the extreme limits of voluptuousness! Madame Bovary wished to elope with Rodolphe, but while Rodolphe dared not say no, he wrote a letter in which he tried to show her that for many reasons, he could not elope. Stricken down by the reception of this letter, Madame Bovary had a brain fever, following which typhoid fever declared itself. The fever killed the love, but the malady remained. This is the second scene.

We come now to the third scene. The fall with Rodolphe was followed by a religious reaction, but it was short; Madame Bovary was about to fall anew. The husband thought the theatre useful in the convalescence of his wife and took her to Rouen. In a box opposite that occupied by M. and Madame Bovary, was Léon Dupuis, the notary's young clerk, who had made his way to Paris, and who had now become strangely experienced and knowing. He went to see Madame Bovary and proposed a *rendezvous*. Madame Bovary suggested the cathedral. On coming out of the cathedral, Léon proposed that they take a cab. She resisted at first, but Léon told her that this was done in Paris, and there was no further obstacle. The fall takes place in the cab! Meetings follow for Léon, as for Rodolphe, at the health officer's house, and then at a room which they rented in Rouen. Finally, she became weary of the second love, and here begins the scene of distress; it is the last of the romance.

Madame Bovary was prodigal, having lavished gifts upon Rodolphe and Léon; she had led a life of luxury and, in order to meet such expense had put her name to a number of promissory notes. She had obtained a power of attorney from her husband in

the management of their common patrimony, fell in with a usurer who discounted the notes which, not being paid at the expiration of the time, were renewed under the name of a boon companion. Then came the stamped paper, the protests, judgments and executions, and, finally, the posting for sale of the furniture of Monsieur Bovary, who knew nothing of all this. Reduced to the most cruel extremities, Madame Bovary asked money from everybody, but got none. Léon had nothing, and recoiled frightened at the idea of a crime that was suggested to him for procuring funds. Having gone through every degree of humiliation, Madame Bovary turned to Rodolphe; she was not successful; Rodolphe did not have 3000 francs. There remained to her but one course: to beg her husband's pardon? No. To explain the matter to him? No, for this husband would be generous enough to pardon her, and that was a humiliation which she could not accept: she must poison herself.

We come now to grievous scenes. The husband is there beside his wife's icy body. He has her night robe brought, orders her wrapped in it and her remains placed in a triple coffin.

One day he opens a secretary and there finds Rodolphe's picture, his letters and Léon's. Do you think his love is then shattered? No, no; on the contrary, he is excited and extols this woman whom others have possessed, as proved by these souvenirs of voluptuousness which she had left to him; and from that moment he neglects his office, his family, lets go to the winds the last vestige of his patrimony, and is found dead one day in the arbor in his garden, holding in his hand a long lock of black hair.

This is the romance. I have related it to you, suppressing no scene in it. It is called *Madame Bovary*. You could with justice give it another title and call it: *Story of the Adulteries of a Provincial Woman*.

Gentlemen, the first part of my task is fulfilled. I have related, I shall now cite, and after the citations come the indictments which are brought upon two counts: offense against public morals and offense against religious morals. The offense against public morals lies in the lascivious pictures which I have brought before your eyes; the offense against religious morals consists in mingling voluptuous images with sacred things. I now come to the citations. I will be brief, for you will read the entire romance. I shall limit myself to citing four scenes, or rather four tableaux. The first will be that of the fall with Rodolphe; the second, the religious reaction between the two adulteries; the third, the fall with Léon, which is the second adultery, and finally the fourth, the death of Madame Bovary.

Before raising the curtain on these four pictures, permit me to inquire what colour, what stroke of the brush M. Flaubert employs — for his romance is a picture, and it is necessary to know to what school he belongs — what colour he uses and what sort of portrait he makes of his heroine.

The general colour of the author, allow me to tell you, is a lascivious colour, before, during, and after the falls! When she is a child ten or twelve years of age, she is at the Ursuline convent. At this age, when the young girl is not formed, when the woman cannot feel those emotions which reveal to her a new world, she goes to confession:

"When she went to confession, she invented little sins in order that she might stay there longer, kneeling in the shadow, her hands joined, her face against the grating beneath the whispering of the priest. The comparisons of betrothed, husband, celestial lover, and eternal marriage, that recur in sermons, stirred within her soul depths of unexpected sweetness."

Is it natural for a little girl to invent small sins, since we know that for a child the smallest sins are confessed with the greatest difficulty? And again, at this age, when a little girl is not formed, does it not make what I have called a lascivious picture to show her inventing little sins in the shadow, under the whisperings of the priest, recalling comparisons she has heard about the affianced, the celestial lover and eternal marriage which gave her a shiver of voluptuousness?

Would you see Madame Bovary in her lesser acts, in a free state, without a lover and without sin? I pass over those words, "the next day," and that bride who left nothing to be discovered which could be divined or found out, as the phrase in itself is more than equivocal; but we shall see how it was with the husband:

The husband of the next day, "whom one would have taken for an old maid," the bridegroom of this bride who "left nothing to be discovered that could be divined," arose and went out, "his heart full of the felicities of the night, with mind tranquil and flesh content," going about "ruminating upon his happiness like one who is still enjoying after dinner the taste of the truffles he is digesting."

It now remains, gentlemen, to determine upon the literary stamp of M. Flaubert and upon the strokes of his brush. Now, at the Castle Vaubyessard do you know what most attracted this young woman, what struck her most forcibly? It is always the same thing—the Duke of Laverdière, as a lover —"as they say, of Marie-Antoinette, between the Messrs. de Coigny and de Lauzun." "Emma's eyes turned upon him of their own accord, as upon something extraordinary and august; he had lived at Court and slept in the bed of queens!" Can it be said that this is only an historic parenthesis? Sad and useless parenthesis! History can authorise suspicions, but has not the right to establish them as fact. History has spoken of the necklace in all romances; history has spoken of a thousand things; but these are only suspicions and, I repeat, I know not by what authority these suspicions should be established as facts. And, since Marie-Antoinette died with the dignity of a sovereign and the calmness of a Christian, her life-blood should efface faults of which there are the strongest suspicions. M. Flaubert was in need of a striking example in the painting of his heroine, but Heaven knows why he has taken this one to express, all at once, the perverse instincts and the ambition of Madame Bovary!

Madame Bovary dances very well, and here she is waltzing:

"They began slowly, then went more rapidly. They turned; all around them was turning—the lamps, the furniture, the wainscoting, the floor, like a disc on a pivot. On passing near the doors the

bottom of Emma's dress caught against his trousers. Their legs commingled; he looked down at her; she raised her eyes to his. A torpor seized her; she stopped. They started again, and with a more rapid movement; the Viscount, dragging her along, disappeared with her to the end of the gallery, where, panting, she almost fell, and for a moment rested her head upon his breast. And then, still turning, but more slowly, he guided her back to her seat. She leant back against the wall and covered her eyes with her hands."

I know well that the waltz is more or less like this, but that makes it no more moral!

Take Madame Bovary in her most simple acts, and we have always the same stroke of the brush, on every page. Even Justin, the neighbouring chemist's boy, undergoes some astonishment when he is initiated into the secrets of this woman's toilette. He carries his voluptuous admiration as far as the kitchen.

"With his elbows on the long board on which she was ironing, he greedily watched all these women's clothes spread out about him, the dimity petticoats, the fichus, the collars, and the drawers with running-strings, wide at the hips and growing narrower below.

"'What is that for?' asked the young fellow, passing his hand over the crinoline or the hooks and eyes.

"'Why, haven't you ever seen anything?' Félicité answered laughing. 'As if your mistress, Madame Homais, didn't wear the same.'"

The husband also asks, in the presence of this fresh-smelling woman, whether the odour comes from the skin or from the chemise.

"Every evening he found a blazing fire, his dinner ready, easy-chairs, and a well-dressed woman, charming with an odour of freshness, though no one could say whence the perfume came, or if it were not her skin that made odourous her chemise."

Enough of quotations in detail! You know now the physiognomy of Madame Bovary in repose, when she is inciting no one, when she does not sin, when she is still completely innocent, and when, on her return from a rendezvous, she is by the side of her husband, whom she detests; you know now the general colour of the picture, the general physiognomy of Madame Bovary. The author has taken the greatest care, employed all the prestige of his style in painting the portrait of this woman. Has he tried to show her on the side of intelligence? Never. From the side of the heart? Not at all. On the part of mind? No. From the side of physical beauty? Not even that. Oh! I know very well that the portrait of Madame Bovary after the adultery is most brilliant; but the picture is above all lascivious, the pose is voluptuous, the beauty a beauty of provocation.

I come now to the four important quotations; I shall make but four; I hold to my outline: I have said that the first would be the love for Rodolphe, the second the religious re-action, the third the love for Léon, the fourth her death.

Here is the first. Madame Bovary is near her fall, nearly ready to succumb.

"Domestic mediocrity drove her to lewd fancies, marriage tendernesses to adulterous desires. She would have liked Charles to beat her, that she might have a better right to hate him, to revenge herself upon him."

What was it that seduced Rodolphe and prepared him? The opening of Madame Bovary's dress which had burst in places along the seams of the corsage. Rodolphe took his servant to Bovary's house, to bleed him. The servant was very ill, and Madame Bovary held the basin.

"Madame Bovary took the basin to put it under the table. With the movement she made in bending down, her skirt (it was a summer frock with four flounces, yellow, long in the waist and wide in the skirt) spread out around her on the flags of the room; and as Emma, stooping, staggered a little as she stretched out her arms, the stuff here and there gave with the inflections of her bust."

Here is Rodolphe's reflection: "He again saw Emma in her room, dressed as he had seen her, and he undressed her."

It is the first day they had spoken to each other. "They looked at one another. A supreme desire made their dry lips tremble, and softly, without an effort, their fingers intertwined."

These are the preliminaries of the fall. It is necessary to read the fall itself.

"When the habit was ready, Charles wrote to Monsieur Boulanger that his wife was at his command, and that they counted on his good-nature.

"The next day at noon, Rodolphe appeared at Charles's door with two saddle-horses. One had pink rosettes at his ears and a deerskin side-saddle.

"Rodolphe had put on high soft boots, saying to himself that no doubt she had never seen anything like them. In fact, Emma was charmed with his appearance as he stood on the landing in his great velvet coat and white corduroy breeches."

"As soon as he felt the ground, Emma's horse set off at a gallop. Rodolphe galloped by her side."

Here they are in the forest.

"He drew her farther on to a small pool where duckweeds made a greenness on the water. Faded waterlilies lay motionless between the reeds. At the noise of their steps in the grass, frogs jumped away to hide themselves.

"'I am wrong! I am wrong!' she said. 'I am mad to listen to you!'

"'Why? Emma! Emma!'

"'Oh, Rodolphe!' said the young woman slowly, leaning on his shoulder.

"The cloth of her habit caught against the velvet of his coat. She threw back her white neck, swelling with a sigh, and faltering, in tears, with a long shudder and hiding her face, she gave herself up to him."

Then she arose and, after shaking off the fatigue of voluptuousness, returned to the domestic hearth, to

that hearth where she would find a husband who adored her. After this first fall, after this first adultery, this first fault, is it a sentiment of remorse that she feels, in the presence of this deceived husband who adores her? No! with a bold front, she enters, glorifying adultery.

"But when she saw herself in the glass she wondered at her face. Never had her eyes been so large, so black, of so profound a depth. Something subtle about her being transfigured her. She repeated, 'I have a lover! a lover!' delighting at the idea as if a second puberty had come to her. So at last she was to know those joys of love, that fever of happiness of which she had despaired! She was entering upon marvels where all would be passion, ecstasy, delirium."

Thus, from this first fault, this first fall, she glorified adultery, she sang the song of adultery, its poesy and its delights. This, gentlemen, to me is much more dangerous and immoral than the fall itself! Gentlemen, all pales before this glorification of adultery, even the rendezvous at night some time after:

"To call her, Rodolphe threw a sprinkle of sand at the shutters. She jumped up with a start; but sometimes he had to wait, for Charles had a mania for chatting by the fireside, and he would not stop. She was wild with impatience; if her eyes could have done it, she would have hurled him out at the window. At last she would begin to undress, then take up a book, and go on reading very quietly as if the book amused her. But Charles, who was in bed, called to her to come too.

"'Come, now, Emma,' he said, 'it is time.'

"'Yes, I am coming,' she answered.

"Then, as the candles dazzled him, he turned to the wall and fell asleep. She escaped, smiling, palpitating, undressed.

"Rodolphe had a large cloak; he wrapped her in it, and putting his arm around her waist, he drew her without a word to the end of the garden.

"It was in the arbour, on the same seat of old sticks where formerly Léon had looked at her so amorously on the summer evenings. She never thought of him now.

"The cold of the nights made them clasp closer; the sighs of their lips seemed to them deeper; their eyes, that they could hardly see, larger; and in the midst of the silence low words were spoken that fell on their souls sonorous crystalline, and reverberating in multiplied vibrations."

Gentlemen, do you know of language anywhere in the world more expressive? Have you ever seen a more lascivious picture? Listen further:

"Never had Madame Bovary been so beautiful as at this period; she had that indefinable beauty that results from joy, from enthusiasm, from success, and that is only the harmony of temperament with circumstances. Her desires, her sorrows, the experience of pleasure and her ever-young illusions had, as soil and rain and winds and the sun make flowers grow, gradually developed her, and she at length blossomed forth in all the plenitude of her nature. Her eyelids seemed chiselled expressly for her long amorous looks in which the pupil disappeared, while

a strong inspiration expanded her delicate nostrils and raised the fleshy corner of her lips, shaded in the light by a little black down. One would have thought that an artist apt in conception had arranged the curls of hair upon her neck; they fell in a thick mass, negligently and with the changing chances of their adultery that unbound them every day. Her voice now took more mellow inflections, her figure also; something subtle and penetrating escaped even from the folds of her gown and from the line of her foot. Charles, as when they were first married, thought her delicious and quite irresistible."

Up to this time this woman's beauty had consisted of her grace, her elegance, and her clothes; finally she is shown to you without a veil and you can say whether adultery has embellished her or not.

"'Take me away,' she cried, 'carry me off! Oh, I entreat you!'

"And she threw herself upon his mouth, as if to seize there the unexpected consent it breathed forth in a kiss."

Here is a portrait, gentlemen, which M. Flaubert knows well how to draw. How the eyes of this woman enlarge! Something ravishing expands around her, and then her fall! Her beauty has never been so brilliant as the next day after her fall and the days following. What the author shows you is the poetry of adultery, and I ask you again whether these lascivious pages do not express a profound immorality!

I come now to the second situation, which is the religious reaction. Madame Bovary is very ill, is at death's door. She is brought back to life, and her convalescence is made remarkable by a little religious awakening.

"It was at this hour that Monsieur Bournisien came to see her. He inquired after her health, gave her news, exhorted her to religion in a coaxing little gossip that was not without its charm. The mere thought of his cassock comforted her."

Finally, she goes to communion. I do not like much to meet these holy things in a romance; but at least, when one speaks of them, he need not travesty them by his language. Is there in this adulterous woman going to communion anything of the repentant faith of a Magdalene? No, no; she is always the same passionate woman, seeking illusions and seeking them even among the most august and holy things.

"One day, when at the height of her illness, she had thought herself dying, and had asked for the communion; and, while they were making the preparations in her room for the sacrament, while they were turning the night-table covered with sirups into an altar, and while Félicité was strewing dahlia flowers on the floor, Emma felt some power passing over her that freed her from her pains, from all perception, from all feeling. Her body, relieved, no longer thought; another life was beginning; it seemed to her that her being, mounting toward God, would

be annihilated in that love like a burning incense that melts into vapour."

In what tongue does one pray to God in language addressed to a lover in the outpourings of adultery? Without doubt they will tell us it is local colour, and excuse it on the ground that a vapourous, romantic woman does nothing, even in religion, like anybody else. There is no local colour which can excuse this mixture! Voluptuous one day, religious the next, there is no woman, even in other countries, under the sky of Spain or Italy, who murmurs to God the adulterous caresses which she gives her lover. You can appreciate this language, gentlemen, and you will not excuse adulterous words being introduced in any way into the sanctuary of the Divinity!

This is the second situation. I now come to the third, which is a series of adulteries.

After the religious transition, Madame Bovary is again ready to fall. She goes to the theatre at Rouen. The play is *Lucia di Lammermoor*. Emma returns to her old self.

"Ah! if in the freshness of her beauty, before the pollution of marriage and the disillusions of adultery, she could have anchored her life upon some great, strong heart, then virtue, tenderness, voluptuousness, and duty blending, she would never have fallen from so high a happiness."

Seeing Lagardy upon the stage, she had a desire to run into his arms, to take refuge in his strength, even as in the incarnation of love, and of saying to

him: "Take me, take me away, let us go! thine, thine, with thee are all my ardour and all my dreams!"

Léon was with the Bovarys.

"He was standing behind her, leaning with his shoulder against the wall of the box; now and again she felt herself shuddering beneath the hot breath from his nostrils falling upon her hair."

You were spoken to just now of the pollution of marriage; then you are shown adultery in all its poesy, in its ineffable seductions. I have said that the expression should be modified to read: the disillusions of marriage and the pollution of adultery. Very often when one is married, in the place of happiness without clouds which one promises himself, he finds but sacrifice and bitterness. The word disillusion can then be used justifiably, that of pollution, never.

Léon and Emma have a rendezvous at the cathedral. They look around or they do not, it makes no difference. They go out.

"A lad was playing about the close.

"'Go and get me a cab!'

"The child bounded off like a ball by the Rue Quatre-Vents; then they were alone a few minutes, face to face, and a little embarrassed.

"'Ah! Léon! Really—I don't know—if I ought,' she whispered. Then with a more serious air, 'Do you know, it is very improper?'

"'How so?' replied the clerk. 'It is done at Paris.'

"And that, as an irresistible argument, decided her."

We know now, gentlemen, that the fall did not take place in the cab. Through a scruple which honors him, the editor of the *Revue de Paris* has suppressed the passage of the fall in the cab. But if the *Revue* lowered the blinds of the cab, it does allow us to penetrate into the room where they found a rendezvous.

Emma wished to leave it, because she had given her word that she would return that evening.

"Moreover, Charles expected her, and in her heart she felt already that cowardly docility that is for some women at once the chastisement and atonement of adultery."

Once upon the sidewalk, Léon continued to walk; she followed him as far as the hotel; he mounted the stairs, opened the door and entered. What an embrace! Words followed each other quickly after the kisses. They told the disappointments of the week, their presentiments, their fears about the letters; but now all was forgotten, and they were face to face, with their laugh of voluptuousness and terms of endearment.

"The bed was large, of mahogany, in the shape of a boat. The curtains were in red levantine, that hung from the ceiling and bulged out too much towards the bell-shaped bed-side; and nothing in the world was so lovely as her brown head and white skin standing out against this purple colour, when,

with a movement of shame, she crossed her bare arms, hiding her face in her hands.

"The warm room, with its discreet carpet, its gay ornaments, and its calm light, seemed made for the intimacies of passion."

We are told what happened in that room. Here is still a passage, very important as a piece of lascivious painting:

"How they loved that dear room, so full of gaiety, despite of its rather faded splendour! They always found the furniture in the same place, and sometimes hairpins that she had forgotten the Thursday before under the pedestal of the clock. They lunched by the fireside on a little round table, inlaid with rosewood. Emma carved, put bits on his plate with all sorts of coquettish ways, and she laughed with a sonorous and libertine laugh when the froth of the champagne ran over from the glass to the rings on her fingers. They were so completely lost in the possession of each other that they thought themselves in their own house, and that they would live there till death, like two spouses eternally young. They said 'our room,' 'our carpet,' she even said 'my slippers,' a gift of Léon's, a whim she had had. They were pink satin, bordered with swansdown. When she sat on his knees, her leg, then too short, hung in the air, and the dainty shoe, that had no back to it, was held on only by the toes to her bare foot.

"He for the first time enjoyed the inexpressible delicacy of feminine refinements. He had never met this grace of language, this reserve of clothing, these poses of the weary dove. He admired the exaltation

of her soul and the lace on her petticoat. Besides, was she not 'a lady' and a married woman—a real mistress, in fine?"

This, gentlemen, is a description which leaves nothing to be desired, I hope, from the point of view of conviction. Here is another, or rather here is the continuation of the same scene:

"She used some words which inflamed him, with some kisses which drew forth his soul. Where had she learned these caresses almost immaterial, so profound and evasive were they?"

Oh! I well understand, gentlemen, the disgust inspired in her by that husband who wished to embrace her upon her return; I comprehend admirably that after a rendezvous of this kind, she felt with horror at night, "that man against her flesh stretched out asleep."

That is not all, for according to the last tableau that I cannot omit, she came to be weary of her voluptuousness.

"She was constantly promising herself a profound felicity on her next journey. Then she confessed to herself that she felt nothing extraordinary. This disappointment quickly gave way to a new hope, and Emma returned to him more inflamed, more eager than ever. She undressed hastily, tearing off the thin laces of her corset that nestled around her hips like a gliding snake. She went on tip-toe, barefooted, to see once more that the door was closed; then, pale, serious, and without speaking, with one move-

ment she threw herself upon his breast with a long shudder."

I notice here two things, gentlemen, an admirable picture, the product of a talented hand, but an execrable picture from a moral point of view. Yes, M. Flaubert knows how to embellish his paintings with all the resources of art, but without the discretion of art. With him there is no gauze, no veils, it is nature in all her nudity, in all her crudity!

Still another quotation:

"They knew one another too well for any of those surprises of possession that increase its joys a hundred-fold. She was as sick of him as he was weary of her. Emma found again in adultery all the platitudes of marriage."

The platitudes of marriage and the poetry of adultery! Sometimes it is the pollution of marriage, sometimes the platitudes, but always the poetry of adultery. These, gentlemen, are the situations which M. Flaubert loves to paint, and which, unfortunately, he paints only too well.

I have related three scenes: the scene with Rodolphe, and you have seen the fall in the forest, the glorification of adultery, and this woman whose beauty became greater with this poesy. I have spoken of the religious transition, and you saw there a prayer imprinted with adulterous language. I have spoken of the second fall, I have unrolled before you the scenes which took place with Léon. I have shown you the scene of the cab — suppressed — and I have shown you the picture of the room and the bed.

Now that we believe your convictions are formed, we come to the last scene,—that of the punishment.

Numerous excisions have been made, it would appear, by the *Revue de Paris*. Here are the terms in which M. Flaubert complains of it:

"Some consideration which I do not appreciate has led the *Revue de Paris* to suppress the number of December 1st. Its scruples being revived on the occasion of the present number, it has seen fit to cut out still more passages. In consequence, I wish to deny all responsibility in the lines which follow; the reader is informed that he sees only fragments and not the complete work."

Let us pass, then, over these fragments and come to the death. She poisons herself. She poisons herself, why? Ah! it is a very little thing, is death, she thinks; I am going to fall asleep and all will be finished. Then, without remorse, without an avowal, without a tear of repentance over this suicide which is brought about by adulteries in the night watches, she goes to receive the sacrament for the dying. Why the sacrament, since in her last thought she is going to annihilation? Why, when there is not a tear, not a sigh of the Magdalene over her crime of infidelity, her suicide, or her adulteries?

After this scene comes that of extreme unction. These are holy and sacred words for all. It is with these words that our ancestors have fallen asleep, our fathers and our relatives, and it is with them that one day our children will see us sleep. When one wishes to make use of them, it should be done with exact-

ness; it is not necessary, at least, to accompany them with the voluptuous image of a past life.

You know how the priest makes the holy unctions upon the forehead, the ears, upon the mouth, the feet, pronouncing at the same time the liturgical phrases: *quidquam per pedes, per auras, per pectus,* etc., always following with the words *misericordia* . . . sin on one side and pity on the other. These holy, sacred words should be reproduced exactly; and if they cannot be reproduced exactly, at least nothing voluptuous should be put with them.

"She turned her face slowly and seemed filled with joy on seeing suddenly the violet stole, no doubt finding again, in the midst of a temporary lull in her pain, the lost voluptuousness of her first mystical transports, with the visions of eternal beatitude that were beginning.

"The priest rose to take the crucifix; then she stretched forward her neck as one who is athirst, and gluing her lips to the body of the Man-God, she pressed upon it with all her expiring strength the fullest kiss of love that she had ever given. Then he recited the *Misereatur* and the *Indulgentiam,* dipped his right thumb in the oil and began to give extreme unction. First, upon the eyes, that had so coveted all worldly pomp; then upon the nostrils, that had been greedy of the warm breeze and amorous odours; then upon the mouth that had uttered lies, that had curled with pride and cried out in lewdness; then upon the hands, that had delighted in sensual touches; and finally upon the soles of the feet, so swift of yore, when she was running to satisfy her desires, and that would now walk no more."

Now, in the prayers for the dying which the priest recites, at the end or at the close of each verse occur these words: "Christian soul, go out to a higher region." They are murmured at the moment when the last breath of the dying escapes from his lips. The priest recites, etc.

"As the death-rattle became stronger the priest prayed faster; his prayers mingled with the stifled sobs of Bovary, and sometimes all seemed lost in the muffled murmur of the Latin syllables that tolled like a passing-bell."

After the fashion of alternating these words, the author has tried to make for them a sort of reply. He puts upon the sidewalk a blind man who intones a song of which the profane words are a kind of response to the prayers for the dying.

"Suddenly on the pavement was heard a loud noise of clogs and the clattering of a stick; and a voice rose — a raucous voice — that sang —

> "'Maids in the warmth of a summer day
> Dream of love and of love alway.
> The wind is strong this summer day,
> Her petticoat has flown away.'"

This is the moment when Madame Bovary dies.

Thus we have here the picture: on one side the priest reciting the prayers for the dying; on the other the hand-organ player who excites from the dying woman

"an atrocious, frantic, despairing laugh, thinking she saw the hideous face of the poor wretch that stood out against the eternal night like a menace. . . . She fell back upon the mattress in a convulsion. They all drew near. She was dead."

And then later, when the body is cold, above all should the cadaver, which the soul has just left, be respected. When the husband is there on his knees, weeping for his wife, when he extends the shroud over her, any other would have stopped, but M. Flaubert makes a final stroke with his brush:

"The sheet sunk in from her breast to her knees, and then rose at the tips of her toes."

This is the scene of death. I have abridged it and have grouped it after a fashion. It is now for you to judge and determine whether there is a mixture of the sacred and the profane in it, or rather, a mixture of the sacred and the voluptuous.

I have related the romance, I have brought a charge against it and, permit me to say, against the kind of art that M. Flaubert cultivates, the kind that is realistic but not discreet. You shall see to what limits he has gone. A copy of the *Artiste* lately came to my hand; it is not for us to make accusations against the *Artiste,* but to learn to what school M. Flaubert belongs, and I ask your permission to read you some lines, which have nothing to do with M. Flaubert's prosecuted book, only to show to what a degree he excels in this kind of painting. He loves to paint temptations, especially the temptations to

which Madame Bovary succumbed. Well, I find a model of its kind in the lines to follow, from the *Artiste,* for the month of January, signed *Gustave Flaubert,* upon the temptation of Saint Anthony. Heaven knows it is a subject upon which many things might be said, but I do not believe it possible to give more vivacity to the image, stronger lines to the picture. Apollonius says to Saint Anthony:—

"What is knowledge? What is glory? Wouldst thou refresh thine eyes under the humid jasmines? Wouldst thou feel thy body sink itself, as in a wave, in the sweet flesh of swooning women?"

Ah! well! here is the same colour, the same strength of the brush, the same vivacity of expression!

To resume. I have analyzed the book, I have related the story without forgetting a page, I have then made the charge, which was the second part of my task. I have exhibited some of the portraits, I have shown Madame Bovary in repose, by the side of her husband, in contact with those whom she could not tempt, and I have pointed out to you the lascivious colour of that portrait! Then I have analyzed some of the great scenes: the fall with Rodolphe, the religious transition, the meetings with Léon, the death scene, and in all this I find the double count of offense against public morals and against religion.

I had need of but two scenes: Do you not see the moral outrage in the fall with Rodolphe? Do you not see the glorification of adultery in it? And then, the religious outrage, which I find in the drawing of the confession, in the religious transition, and finally, the scene of death.

You have before you, gentlemen, three guilty ones: M. Flaubert, the author of the book, M. Pichat who accepted it, and M. Pillet, who printed it. In this matter, there is no misdemeanor without publicity, and all those concerned in the publicity should be equally blamed. But we hasten to say that the manager of the *Revue* and the printer are only in the second rank. The principal offender is the author, M. Flaubert; M. Flaubert who, admonished by a note from the editor, protested against the suppression which had been made in his work. After him comes M. Laurent Pichat, from whom you will demand a reason, not for the suppression which he has made, but of that which he should have made; and finally comes the printer, who is a sentinel at the door of scandal. M. Pillet, besides, is an honourable man against whom I have nothing to say. We ask but one thing of you, which is to apply the law to him. Printers should read; when they do not read or have read what they print, it is at their own risk and peril. Printers are not machines; they have a privilege, they take an oath, they are in a special situation and they are responsible. Again, they are, if you will permit the expression, like an advanced guard; if they allow a misdemeanor to pass, it is like allowing the enemy to pass. Make the penalty as mild as you will for Pillet, be as indulgent as you like with the manager of the *Revue;* but as for Flaubert, the principal culprit, it is for him you should reserve your severities!

My task is accomplished; we await the objections on the part of the defense. The general objection will be: But after all the romance is moral on the whole, for is not adultery punished?

To this objection there are two replies: I believe that in a hypothetically moral work, a moral conclusion cannot be reached by the presentation of the lascivious details we find here. And again I say: that the work is not moral at the foundation.

I say, gentlemen, that lascivious details cannot be covered by a moral conclusion, otherwise one could relate all the orgies imaginable, describe all the turpitude of a public woman, making her die in a charity bed of a hospital. It would be allowable to study and depict all the poses of lasciviousness. It would be going against all the rules of good sense. It would place the poison at the door of all, the remedy at the doors of few, if there were any remedy. Who are the ones to read M. Flaubert's romance? Are they men who are interested in political or social economy? No! The light pages of Madame Bovary fall into hands still lighter, into the hands of young girls, sometimes of married women. Well, when the imagination has been seduced, when this seduction has fallen upon the heart, when the heart shall have told it to the senses, do you believe that cold reason would have much power against this seduction of sense and sentiment? And then, man should not clothe himself too much in his power and his virtue; man has low instincts and high ideas, and, with all, virtue is only the consequence of an effort ofttimes laborious. Lascivious pictures have generally more influence than cold reason. This is what I respond to that theory, that is, as a first response; but I have a second.

I hold that the romance of *Madame Bovary,* from a philosophic point of view, is not moral. Without doubt Madame Bovary died of poison; she suffered

much, it is true; but she died at her own time and in her own way, not because she had committed adultery but because she wished to; she died in all the prestige of her youth and beauty; she died after having two lovers, leaving a husband who loved her, who adored her, who found Rodolphe's portrait, his letters and Léon's, who read the letters of a woman twice an adulteress, and who, after that, loved her still more, even on the other side of the tomb. Who would condemn this woman in the book? No one. Such is the conclusion. There is not in the book a person who condemns her. If you can find one wise person, if you can find one single principal virtue by which the adulteress is condemned, I am wrong. But if in all the book there is not a person who makes her bow her head, there is not an idea, a line, by virtue of which the adulteress is scourged, it is I who am right, and the book is immoral!

Should it be in the name of conjugal honor that the book be condemned? No, for conjugal honor is represented here by a devoted husband who, after the death of his wife, meets Rodolphe and seeks to find upon the face of the lover the features of the woman he loved. I ask you whether you could stigmatize this woman in the name of conjugal honor when there is not in the book a single word where the husband does not bow before the adulteress?

Should it be in the name of public opinion? No, for public opinion is personified in a grotesque being, in the Homais apothecary surrounded by ridiculous persons whom this woman dominated.

Will you condemn it in tne name of religious sentiment? No, for this sentiment you see personified in the curate Bournisien, a priest as grotesque as

the apothecary, believing only in physical suffering, never in moral, and little more than a materialist.

Will you condemn it in the name of the author's conscience? I know not what the author thinks, but in chapter 10, the only philosophical one of his book, I read the following:

"There is always after the death of any one a kind of stupefaction; so difficult is it to grasp this advent of nothingness and to resign ourselves to believe in it."

This is not a cry of unbelief, but it is at least a cry of scepticism. Without doubt it is difficult to comprehend and believe it, but why this stupefaction which manifests itself at death? Why? Because this surprise is something that is a mystery, because it is difficult to comprehend and judge, although one must resign himself to it. And as for me, I say that if death is the beginning of annihilation, that if the devoted husband feels his love increase on learning of the adulteries of his wife, that if opinion is represented by a grotesque being, that if religious sentiment is represented by a ridiculous priest, one person alone is right, and that is Emma Bovary,—Messalina was right against Juvenal.

This is the conclusion of the book, drawn not by the author, but by a man who reflects and goes to the depths of things, by a man who has sought in this book for a person who could rule this woman There is none there. The only person who ruled was Madame Bovary. It is necessary to seek elsewhere than in the book; we must look to Christian morals, which are the foundation of modern civiliza-

tion. By this standard all explains itself, all becomes clear.

In its name the adulteress is stigmatized, condemned, not because her act is an imprudence, exposing her to disillusions and regrets, but because it is a crime against the family. You stigmatize and condemn suicide, not because it is a foolish thing (the fool is not responsible), not because it is a cowardly act (for it sometimes requires a certain physical courage), but because it is a scorn of duty in the life we are living, and the cry of unbelief in the life to come.

This code of morals stigmatizes realistic literature, not because it paints the passions: hatred, vengeance, love — the world sees but the surface and art should paint them — but not paint them without bridle, without limits. Art without rules is not art. It is like a woman who discards all clothing. To impose upon art the one rule of public decency is not to subject it, not to dishonor it. One grows great only by rule. These, gentlemen, are the principles which we profess, this the doctrine which we defend with conscience.

Plea for the Defense, by

M. SENARD

GENTLEMEN, M. Gustave Flaubert has been accused before you of making a bad book; of having, in this book, outraged public morals and religion. M. Gustave Flaubert is beside me and affirms before you that he has made an honest book; he affirms before you that the thought in his book, from the first line to the last, is a moral thought; and that, if it were not perverted (and you have seen during the last hour how great a talent one may have for perverting a thought) it would be (and will become again presently) for you, as it has been already for the readers of the book, an eminently moral and religious thought capable of being translated into these words: the excitation of virtue through the horror of vice.

I bring M. Gustave Flaubert's affirmation here to you, and I put it fearlessly in the light of the prosecuting attorney's speech, for this affirmation is grave; and it is through the personality of its maker, through the circumstances which have led to the writing of the book, that I am going to make it understood to you.

The affirmation is grave on account of the personality that makes it: and, permit me to say to you

that M. Gustave Flaubert is not to me an unknown man who has instructions to give me, and who has need of recommendations from me — I speak not only of his morality but of his position. I come here, into this precinct, fulfilling a duty of conscience after reading the book, after feeling myself exalted, by this reading, in all that is honest and profoundly religious. But, at the same time that I come fulfilling a duty of conscience, I come to fulfill a duty of friendship. I remember, and I can never forget, that his father was an old friend of mine. His father, by whose friendship I was long honoured, to the last day of his life, his father,— permit me to say his illustrious father,— was for thirty years surgeon-in-chief at the hospital at Rouen. He was in charge of the Dupuytren dissecting room, and in giving to science great instruction, he has endowed it with some great names; I will mention but one, that of Cloquet. He has not only left for himself a good name in science, he has left a grand memento in his immense service to humanity. And at the same time I am recalling my bond of friendship with him, I wish to tell you that his son, who has been dragged into Court for an outrage against morals and religion, this son is the friend of my children, as I was the friend of his father. I know his thought, I know his intentions, and the counsellor has the right here of placing himself as a personal guaranty of his client.

Gentlemen, a great name and great memories have obligations. Children were not wanting to M. Flaubert. There were three of them, two sons, and a daughter who died at twenty-one. The eldest has been judged worthy to succeed his father; and he is to-day, as he has been for many years, carrying on

the mission which his father conducted for thirty years. The younger son is here; he is at your bar. In leaving them a considerable fortune and a great name, their father has left upon them the obligation of being men of intelligence and of heart; that is to say, useful men. The brother of my client has been thrown into a career where each day brings its own service. This one has devoted his life to study and to letters, the work before you being his first work. This first work, gentlemen, which provokes the passions, as the Government Attorney has said, is the result of long study and much thought. M. Gustave Flaubert is a man of serious character, turning his attention, through his very nature, to serious subjects, to sad subjects. He is not the man whom the prosecuting attorney, in fifteen or twenty lines bitten out here and there, has presented to you as a maker of lascivious pictures. No; there is in his nature, I repeat, all that is gravest, most serious, and even the saddest that one could imagine. His book, by restoring a single phrase, by putting beside the quoted lines the lines which precede and follow, will take on its veritable colour, as soon as you understand the intentions of the author. And, of the too clever words to which you have listened, there will remain to you only the memory of a sentiment of profound admiration for a talent which can thus transform things.

I have told you that M. Gustave Flaubert was a serious and grave man. His studies, conforming to his nature, have been serious and broad. They have embraced not only all branches of literature, but the right branches. M. Flaubert is not the man to be content with observations of even the best where he

lived; he has sought out the best in other places; *Qui mores multorum vidit et urbes.*

After his father's death and the completion of his studies at college, he visited Italy, and from 1848 to 1852 traveled through the countries of the Orient, — Egypt, Palestine, Asia Minor — in which countries, doubtless, a man traveling through and bringing to his travels a fine intelligence, could acquire something exalted, something poetic, as well as the colour and prestige of style which the public minister has just pointed out, to make good the misdemeanor that he imputes. That prestige of style, those literary qualities pointed to with *éclat* in this debate, are there, but after no fashion can they be brought up for indictment.

Since his return, in 1852, M. Gustave Flaubert has written and sought to produce in a grand outline the result of his close and serious studies, the result of what he had gathered in his journeys.

What is the outline he has chosen, the subject he has taken, and how has he treated it? My client belongs to any of the schools, whose names I have just learned in the Attorney's speech. Heaven knows he belongs to the realistic school, in that he occupies himself with the reality of things. He belongs to the psychological school, in the sense that it is not material things which engage him, but human sentiment and the development of the passions wherever the human being is placed. He belongs to the romantic school less perhaps than to any other, because, if romanticism appears in his book, as does realism, it appears only in some ironical expressions here and there, which the public attorney has taken seriously. What M. Flaubert especially wished was to take a

subject of study from real life, creating from it some true types of the middle class, arriving finally at some useful result. Yes, what has most occupied my client in the studies to which he has devoted himself, is precisely this useful aim, followed out in putting upon the scene three or four personages from actual society, living in the conditions of real life, and presenting them to the eyes of the reader in a true picture of what is met with very often in the world.

The Prosecuting Attorney, summing up his opinion of *Madame Bovary,* has said:

"The second title of this work might be: *The Story of the Adulteries of a Provincial Woman.*"

I protest vigorously against this title. This alone, had I not listened to your speech from beginning to end, would prove to me the prejudice in which you are firmly bound. No! the second title of this work is not: *The Story of the Adulteries of a Provincial Woman;* it is, if it is absolutely necessary to have a second title: the story of the education too often met with in the provinces; the story of the perils to which such an education leads; the story of degradation, of dishonesty, of suicide, considered as a consequence of a first fault, and a fault led up to through wrong-doing, by which a young woman is often carried away. It is the story of an education, and the deplorable life of which such an education is often the preface. This is what M. Flaubert desired to paint, and not the adulteries of a woman of the provinces. You will see this at once on reading the incriminated book.

Now, the prosecuting attorney perceives in all this, and through it all, a lascivious colour. If it were possible to take the number of lines of the book which he has cut out, and put parallel to them other lines that he has left, we should have a total proportion of about one to five hundred; and you would see that this proportion of one to five hundred was in no way of a lascivious colour; it exists only under the conditions of being cut out and commented upon.

Now, what has M. Flaubert desired to paint? First, education given to a woman which is above the conditions to which she was born—something that too often happens among us, it must be confessed. Then, the mixture of discordant elements that are thus produced in the intelligence of the woman; and then when marriage comes, especially if the marriage is not in accordance with the education, but rather with the conditions under which the woman was born, the author explains all these facts which occur in the situation that he depicts.

What has he shown? He shows a woman entering upon vice because of a disappointing match; then vice in its last degree, degradation and wretchedness. Presently, when through the reading of several passages, I shall have made you acquainted with the book as a whole, I shall demand of this tribunal the privilege of their accepting the question on these terms: Would this book, put into the hands of a young woman, have the effect of leading her towards easy pleasures, towards adultery, or, on the contrary, would it show her the danger of the first step, and bring upon her a shiver of horror? The question thus put, your conscience would soon decide

I have here stated that M. Flaubert wished to paint a woman who, instead of trying to adapt herself to the conditions in which she was placed, to her position and her birth, instead of seeking to make herself a part of the life to which she belonged, was occupied with a thousand foreign aspirations drawn from an education too far above her; instead of accommodating herself to the duties of her position, of being the tra ail wife of a country doctor with whom she shou pass her days, in place of seeking her happiness in her house and in her marriage, sought it in interminable fancies; and then, meeting a young man upon the way who coquetted with her, she played the same game with him (Heaven knows they were both inexperienced enough!) urging herself on by degrees, and frightened when she turned to the re igion of her early years and found it insufficient. We shall see presently why this was so. At first, the young man's ignorance and her own preserves her from danger. But she soon meets a man, of the kind of which there are too many in the world, who takes possession of her—this poor woman, already perverted and ready to stray. Here is the main point; now it is necessary to see what the book makes of it.

The Public Minister becomes incensed, and I believe wrongly so from the standard of conscience and the human heart, over that first scene, where Madame Bovary finds a sort of pleasure, of joy, in having broken her prison, and returns to her home saying: "I have a lover." Do you believe that this is not the first cry of the human heart! The proof is between you and me. But we must look a little further, and then we shall see that, if the first moment,

the first instant of the fall, excites in this woman a sort of transport of joy, of delirium, in some lines farther on the deception makes itself manifest and, following the expression of the author, she seems humiliated in her own eyes.

Yes, deception, grief, and remorse come to her at the same time. The man in whom she has confided, to whom she has given herself up, has only made use of her for the moment, as he would a plaything; remorse and regret now rend her heart. It has shocked you to hear this called the disillusion of adultery; you would have preferred *pollution* at the hand of a writer who placed before you a woman who, not having comprehended marriage, felt herself *polluted* by contact with her husband, and who, having sought her ideal elsewhere, found the *disillusions* of adultery. This word has shocked you; in the place of *disillusions,* you would have wished *pollution* of adultery. This tribunal shall be the judge. As for me, if I had depicted the same personage I would have said to her: Poor woman! if you believe that your husband's kisses are monotonous and wearisome, if you have found only platitudes — this word has been especially brought to our notice — the platitudes of marriage — if you seem to see pollution in a union where love does not preside, take care, for your dreams are an illusion, and you will one day be cruelly deceived. But this man, gentlemen, who knows how to speak strongly, makes use of the word pollution to express what we would have called disillusion, and he has used the true word, although vague to him who can bring to it no intelligence. I would have liked better his not speaking so strongly, his not pronouncing the word *pollution*, but rather averting the woman from deception, from dis-

illusion, and saying to her: Where you believe you will find love, you will find only libertinism; where you think you will find happiness, there is only bitterness. A husband who goes tranquilly about his affairs, who kisses you, puts on his house cap and eats his soup with you, is a prosaic husband revolting to you; you aspire to a man who will love you, idolize you; poor child! that man will be a libertine who will have taken you for a minute for the sake of playing with you. There will be some illusion about it the first time, perhaps the second; you may come back home joyous, singing the song of adultery: "I have a lover!" but the third time you will not wish to go to him, for the disillusion will have come. The man you have dreamed of will have lost all his prestige; you will have found again in love the platitudes of marriage, and this time with scorn, disdain, disgust and poignant remorse.

This, gentlemen, is what M. Flaubert has said, what he has painted, what is in each line of his book, and this is what distinguishes his work from all other works of the kind. Under his hand, the great irregularities of society figure on each page, and adultery walks abroad full of disgust and shame. He has brought into the common relations of life the most powerful teaching that can be given to a young woman. And Heaven knows that to those of our young women who do not find in lofty, honest principle and stern religion enough to keep them steady in the accomplishment of their duties as mothers, or who do not find it in that resignation and practical science of life which bids us accommodate ourselves to what we have, but who carry their dreams to the outside (and the most honest, the most pure of our young

women, in the prosaic life of their households, are sometimes tormented by that which is going on outside), a book like this would bring but one reflection. Of that you may be sure. And this is what M. Flaubert has intended.

And notice carefully one thing: M. Flaubert is not the man who has painted a charming adultery for you, in order to arrive later with the *Deus ex machina;* no, you are carried too quickly on to the last page. Adultery with him is only a series of torments, remorse and regret; and then he arrives at the final, frightful expiation. It is excessive. If M. Flaubert sins, it is through excess; and I will show you presently what is meant by this. The expiation is not allowed to wait, and it is that which makes the book eminently moral and useful. It does not promise the young woman some beautiful years at the end of which she can say: after this, one is willing to die. No! from the second day there is bitterness and disillusion. The conclusion for morality is found in each line of the book.

This book is written with a power of observation to which the Government Attorney has rendered justice. And it is here that I would call your attention to it, because if the accusation is without foundation, it must fall. This book is written with a power truly remarkable for observing the smallest details. An article in the *Artiste,* signed Flaubert, has served as yet another text for the accusation. Let the government attorney note, first that this article is foreign to the indictment; then, that we will hold him innocent and moral in the eyes of this tribunal on one condition, which is, that he will have the goodness to read the entire article from the place of the cutting.

The most noticeable thing in M. Flaubert's book is what some accounts have called a fidelity wholly Daguerreian in the reproduction of the type of things, and in the intimate nature of the thought of the human heart;—and this reproduction becomes more powerful still by the magic of his style. Now notice, that if he had applied this fidelity only to the scenes of degradation, you could say with reason: the author has been pleased to paint the scenes of degradation with that power of description which is peculiarly his own. From the first to the last page of his book, he keeps close to all the facts in Emma's life, without any kind of reserve, from her infancy in her father's house, to her education in the convent, sparing nothing. And those of us who have read the book from beginning to end can say—and this is a notable point which should put him in a favorable light with you, not only bringing him acquittal, but removing from him every kind of misunderstanding—that when he comes to the difficult parts, precisely at the time of degradation, in place of doing as some classic authors have done, (as the public attorney knows full well, but whom he forgot when he wrote his address) a few pages of whose writings I have with me here, (not to read to you but for you to run through in Court—and I might quote a few lines here presently), in place of doing as our great classic authors, our great masters have done, who never hesitate at description when they come to the scene of a union of the senses between man and woman, M. Flaubert contents himself with a word. All his descriptive power disappears, because his thought is chaste; because where he might write in his own manner and with the magic of his style, he feels that

there are some things that should not be described or even touched upon. The Public Attorney finds that he has still said too much. When I have shown him some men who, in great philosophical works, have delighted in descriptions of these things, and when in the light of this fact I have shown that this man, who possesses the descriptive faculty to so high a degree and who, far from using it, desists and abstains from it, I shall indeed have the right to ask why this accusation has been brought?

Nevertheless, gentlemen, just as he has described to us the pleasant cradle of Emma's infancy, with its foliage, its rose-colored and white flowers which gladdened her with their blossoms and their perfume, so he has described her when she went out from there into other paths, into paths where she found mire, where her feet became soiled from its contact, when the mire rose higher than herself and—he need not have told it! But that would be to suppress the book completely, and I am going far enough to say would suppress its moral element under a pretext of defending it; for if a fault cannot be shown, if it cannot be pointed out, if in a picture of real life which aims to show, through thought, peril, fall and punishment, you would debar painting such as this, it is evident you would cut out of the book its whole purpose.

This book was not a matter of a few hours' amusement for my client. It represents two or three years of incessant study. And now I am going to tell you something more: M. Flaubert who, after so many years of labor, so many of study, so many journeys, so many notes culled from authors he had read,—and Heaven grant you may see the fountain-head from which he has drawn, for this strange fact

will take upon itself his justification — M. Flaubert (and his lascivious colour) — you will find impregnated wholly with Bossuet and Massillon. It is in the study of these authors that we shall presently find him seeking, not to plagiarize, but to reproduce in his descriptions the thoughts and colours employed by them. And can you believe, after all that, having done this work with so much love for it, and with a decided purpose, that, full of confidence in himself, and after so much study and meditation, he would wish to throw himself immediately into the arena? He would have done it, no doubt, had he been an unknown man, if his name had belonged to himself in sole ownership, had he believed himself able to dispose of it and use it as it seemed good to him; but, I repeat, he is one of those upon whom rests the obligation of rank. His name is Flaubert, he is the second son of M. Flaubert, and he has desired to make a place for himself in literature, profoundly respecting the moral and religious phases of it,— not through the notoriety of a lawsuit, for such a purpose could not enter his thoughts — but through personal dignity, not wishing his name to be at the head of a publication that did not seem to some persons, and to those in whom he had faith, worthy of being published. M. Flaubert read in fragments, and even in totality, to friends holding high places in the world of letters, the pages which he hoped some day to print, and I assure you that not one of them has been offended by what has just now excited such lively severity on the part of the government attorney. No one even thought of it. They simply examined and studied the literary value of the book. As to the moral purpose, it is so evident, so written in every line in terms so

unequivocal that there was no need of raising the question.

Reassured upon the value of the book, encouraged, furthermore, by the most eminent men of the press, M. Flaubert thought only of printing it and giving it to the public. I repeat it: everyone was unanimous in rendering homage to its literary merit, to its style, and at the same time to the excellent thought that pervaded it, from the first line to the last. And when this action was brought it was not he alone who was surprised and profoundly troubled, but, permit me to say, we, who cannot understand the action, and I myself most of all, who had read the book with a very lively interest as soon as it was published. But we are his intimate friends. Heaven knows that there are some shades of meaning that might escape us in our easy-going habits which never could escape women of great intelligence, of great purity and unquestioned chastity. These are not names which can be pronounced in this audience, but if I could tell you what has been said to Flaubert, what has been said to me, even, by mothers of families who have read this book, if I could tell you their astonishment, after receiving from that reading an impression so good that they believed they should thank the author for it, if I could tell you their astonishment, their grief, when they learned that this book was thought to oppose public morals and religious faith, the faith of their whole life, God knows there would be in the sum of this appreciation sufficient to fortify me, had I need of being fortified for this combat with the Public Attorney.

However, in the midst of all the appreciative voices of contemporaneous literature there is one

which I wish to mention to you. There is one who is not only respected by reason of a grand and beautiful character, who, in the midst of adversity, of suffering even, has struggled courageously each day; who is not only great by virtue of many deeds useless to recall here, but great through his literary works which must be recalled because here he is an authority; great especially through the purity which exists in all his works, through the chastity of all his writings: Lamartine.

Lamartine did not know my client; he did not know that he existed. Lamartine, at his home in the country, read *Madame Bovary* in each number of the *Revue de Paris,* and Lamartine found there such power that it recurred to him again and again, as I am going to tell you.

After some days, Lamartine returned to Paris, and the next day informed himself where M. Gustave Flaubert lived. He sent to the *Revue* to learn where M. Gustave Flaubert lived, who had published in the magazine some articles under the title of *Madame Bovary.* He then directed his secretary to go and present his compliments to M. Flaubert, to express for him the satisfaction he had found in reading his book, and also his desire to see the new author who revealed himself in an essay of that order.

My client went to Lamartine's house; and he found in him not only a man who encouraged him, but who said to him:

"You have made the best book I have read in twenty years."

In a word, his praise was such that, in his modesty, my client scarcely liked to repeat it to me. Lamartine

proved to him that he had read each number, proving it most graciously by repeating entire pages from them. Lamartine only added:

"While I have read even to the last page without reserve, I did blame the last pages. You have hurt me, you have literally made me suffer! The punishment is beyond all proportion to the crime; you have created a pitiably frightful death! Assuredly the woman who defiles the marriage bed should expect punishment, but this is horrible; it is a punishment such as I have never seen. You have gone too far; you have done mischief to my nerves. That power of description which you have applied to the last moment of death has left upon me an indelible suffering!"

And when Gustave Flaubert said to him:

"But, Monsieur de Lamartine, do you know that I have been indicted and summoned to a court of correction for an offense against public morals and religion for having made a book like that?"

Lamartine answered:

"I believe that I have been all my life a man who, in literary works as well as others, comprehends fully what makes for public and religious morals; my dear child, it is not possible to find in France a tribunal that will convict you."

This is what passed between Lamartine and Flaubert yesterday, and I have the right to say to you that

this approval is among those which are worthy to be well weighed.

This well understood, let us see how my conscience could tell me that *Madame Bovary* was a good book, a good deed. And I ask your permission to add that I do not take to these things easily, this facility is not my habit. Some literary works I take up which, although emanating from our great writers, do not remain two minutes before my eyes. I will pass to you in the council chamber some lines that I took no delight in reading, and I will ask your permission to say to you that when I came to the end of M. Flaubert's work, I was convinced that a cutting made by the *Revue de Paris* was the cause of all this. I shall ask you further to add my appreciation to this highest and most distinguished appreciation which I am about to mention.

Here, gentlemen, is a portfolio filled with the opinions of all the literary men of our time upon the work with which we are engaged, among whom are some of the most distinguished, expressing their astonishment upon reading this new work, at once so moral and so useful!

Now, how has it come about that a work like this can incur a process of law? If you will permit me, I will tell you. The *Revue de Paris,* whose reading committee had read the work in its entirety, for the manuscript was sent long before it was published, evidently found nothing to criticise. When it came time to print the copy of December 1st, 1856, one of the directors of the *Revue* became affrighted at the scene in the cab. He said: "This is not conventional, we must suppress it." Flaubert was offended by the suppression. He was not willing that it should

be made unless a note to that effect were placed at the bottom of the page. It was he who exacted the note. It is he who, on account of his self-respect as an author, neither wishing to have his work mutilated nor, on the other hand wishing to make trouble for the *Revue,* said: "You may suppress it if it seems best to you, but you will state that you have suppressed something." And they agreed upon the following note:

"The directors have seen the necessity of suppressing a passage here which did not seem fitting to the *Revue de Paris;* we give notice of it to the author."

Here is the suppressed passage which I am going to read to you. We have only a proof, which we had great difficulty in procuring. The first part has not a single correction; one word is corrected in the second part.

"'Where to, sir?' asked the coachman.

"'Where you like,' said Léon, forcing Emma into the cab.

"And the lumbering machine set out. It went down the Rue Grand-Pont, crossed the Place des Arts, the Quai Napoleon, the Pont Neuf, and stopped short before the statue of Pierre Corneille.

"'Go on,' cried a voice that came from within.

"The cab went on again, and as soon as it reached the Carrefour Lafayette, set off down-hill, and entered the station at a gallop.

"'No, straight on!' cried the same voice.

"The cab came out by the gate, and soon having reached the Cours, trotted quietly beneath the elm-

trees. The coachman wiped his brow, put his leather hat between his knees, and drove his carriage beyond the side alley by the meadow to the margin of the waters.

"It went along by the river, along the towing-path paved with sharp pebbles, and for a long while in the direction of Oyssel, beyond the isles.

"But suddenly it turned with a dash across Quatremares, Sotteville, La Grande-Chaussée, the Rue d'Elbeuf, and made its third halt in front of the Jardin des Plantes.

"'Get on, will you?' cried the voice more furiously.

"And at once resuming its course, it passed by Saint-Sever, by the Quai des Curandiers, the Quai aux Meules, once more over the bridge, by the Place du Champ de Mars, and behind the hospital gardens, where old men in black coats were walking in the sun along the terrace all green with ivy. It went up the Boulevard Bouvreuil, along the Boulevard Cauchoise, then the whole of Mont-Riboudet to the Deville hills.

"It came back; and then, without any fixed plan or direction, wandered about at hazard. The cab was seen at Saint-Pol, at Lescure, at Mont Gargan, at La Rouge-Marc and Place du Gaillardbois; in the Rue Maladrerie, Rue Dinanderie, before Saint-Romain, Saint-Vivien, Saint-Maclou, Saint-Nicaise — in front of the Customs, at the 'Vieille Tour,' the 'Trois Pipes,' and the Monumental Cemetery. From time to time, the coachman on his box cast despairing eyes at the public-houses. He could not understand what furious desire for locomotion urged these individuals never to wish to stop. He tried to now and then,

and at once exclamations of anger burst forth behind him. Then he lashed his perspiring jades afresh, but indifferent to their jolting, running up against things here and there, not caring if he did, demoralised, and almost weeping with thirst, fatigue, and depression.

"And on the harbour in the midst of the drays and casks and in the streets at the corners, the good folk opened large wonder-stricken eyes at this sight, so extraordinary in the provinces, a cab with blinds drawn, and which appeared thus constantly shut more closely than a tomb, and tossing about like a vessel.

"Once, in the middle of the day, in the open country, just as the sun beat most fiercely against the old plated lanterns, a bared hand passed beneath the small blinds of yellow canvas, and threw out some scraps of paper that scattered in the wind, and farther off alighted like white butterflies on a field of red clover all in bloom.

"At about six o'clock, the carriage stopped in a back street of the Beauvoisine Quarter, and a woman got out, who walked with her veil down, and without turning her head.

"On reaching the inn, Madame Bovary was surprised not to see the diligence. Hivert, who had waited for her fifty-three minutes, had at last started.

"Nothing, however, could prevent her setting out; she had promised to return that evening. Moreover, Charles expected her, and in her heart she felt already that cowardly docility that is for some women at once the chastisement and atonement of adultery."

M. Flaubert calls my attention to the fact that the Public Attorney condemned this last clause.

THE GOVERNMENT ATTORNEY:

No, I have pointed it out.

M. SENARD:

It is certain that if he had made a reproach it would have fallen before these words: "at once the chastisement and atonement of adultery." Furthermore, that could be made a matter of reproach with as much foundation as the other quotations, for in all that you have condemned there is no point that can be seriously held.

Now, gentlemen, this kind of fantastic journey having displeased the editors of the *Revue,* it was suppressed. This was certainly excess of reserve on the part of the *Revue;* and it is very certain that it is not an excess of reserve which could furnish material for a lawsuit. You shall see now what has furnished the material. What is not seen, what has been suppressed, comes thus to appear a very strange thing. People imagine many things, and often those which do not exist, as you have seen from the reading of the original passage. Heavens! Do you know what they imagined? Probably that there was in the suppressed passage something analagous to that which you will have the goodness to read in one of the most marvellous romances from the pen of an honorable member of the French Academy, M. Mérimée.

M. Mérimée, in a romance entitled *The Double Mistake,* describes a scene which took place in a post chaise. It is not the locality where the carriage is that is of importance, it is, as here, in the detail of what is done in the interior. I do not wish to abuse the audience, and will pass the book to the Public

Attorney and to the court. If we had written a half, or a quarter part of what M. Mérimée wrote, I should find some embarrassment in the task that has been given me, or rather I should have to modify it; in place of saying what I have said, and what I affirm, that M. Flaubert has written a good book, an honest book, useful and moral, I should say: literature has its rights; M. Mérimée has made a very remarkable literary work, and it is not necessary to show ourselves too particular about details when the whole is irreproachable. I take my stand there; I should acquit, and you will acquit. Great Heavens! It is not by omission that an author can sin in a matter of this kind. And besides, you will have the detail of that which took place in the cab. But as my client himself was content to make a journey, revealing what passed in the interior of the carriage only by a bare hand which appeared under the yellow silk curtains and threw out bits of torn paper which were scattered by the wind and settled down afar off like white butterflies upon a field of red clover all in flower, as my client was content with that, no one knew any thing about it and everyone supposed—from the suppression itself—that he had at least said as much as the member of the French Academy. You have seen that there was nothing in it.

Ah, well! this unfortunate suppression has caused the lawsuit! That is to say, when, in the offices where they have charge, and with infinite reason, of inspecting all writings which could offend public morals, they saw this cut, they took warning. I am obliged to declare, and, gentlemen of the *Revue*, allow me to state that they started the work of their scissors two words too far off; they should have be-

gun before they got into the cab. To cut after that was more difficult. This cutting was indeed most unfortunate; but if you have committed the error, gentlemen of the *Revue*, assuredly you will atone for it to-day.

They said in the inspecting office: Take heed of what is to follow, and when the following number appeared, they made war on it to the syllable. The people in the office are not obliged to read all; and when they saw that some one had written about a woman removing all her clothing, they were startled enough without going further. It is true that, differing from our great masters, Flaubert has not taken the trouble to describe the alabaster of her bare arms, throat, etc. He has not said, as did a poet whom we love:

> I see her alabaster limbs ardent and pure,
> Smooth as ebony, like the lily, coral, roses, veins of azure,
> Such indeed, as in former times thou showedst to me
> Of nudity embellished and adorned;
> When nights slipped by, and pillows soft
> Saw thee from my kisses waking and sleeping oft.

He has said nothing like this of André Chénier's. But he finally said:

"She abandoned herself. . . . Her clothing fell from her."

She abandoned herself! Why not? Is all description to be prohibited? But when one makes an incriminating charge, he should read the whole, and the Government Attorney has not read the whole. The passage he makes the charge against does

not stop where he stopped; it has a corrective, and here it is:

"Nevertheless, there was upon this brow covered with cold drops, upon these stammering lips, in these bewildered eyes, in the clasp of these arms something extreme, something vague and lugubrious which seemed to Léon to glide between them in some subtle fashion, as if to separate them."

In the office they did not read that. The Government Attorney just now did not notice it. He only saw this:

"Then, with a single gesture, she allowed all her clothes to fall from her."

And then he cries out: An outrage to public morals! Surely, it is too easy to accuse with a system like this. God forbid that the authors of dictionaries fall under the Government Attorney's hand! Who could escape condemnation if, by means of cutting, not of phrases, but of words, one is to be informed of a list he has made that might offend morals or religion?

My client's first thought, which unfortunately met with resistance, was this: "There is only one thing to do: print the book immediately, not with parts cut out, but the work entire as it left my hands, restoring to it the scene in the cab." I was of his opinion, believing that the best defense of my client would be a complete imprint of the work, with special indication of some points to which we would beg to draw the Court's attention. I myself gave the title to this

publication: *Memoir of Gustave Flaubert for the prevention of outrage to religious morals brought against him.* I had written on it with my hand: Civil Court, Sixth Chamber, with the signature of the President and the Public Minister. There was a preface in which was written:

"They have indicted me with phrases taken here and there from my book; I can only defend myself with the whole book."

To ask the judges to read an entire romance would be asking much; but we are before judges who love truth, who desire the truth, and who to learn it would not shrink from any fatigue. We are before judges who desire justice and desire it energetically, and who will read, without any kind of hesitation, what we beg them to read. I said to M. Flaubert: "Send this immediately to the printers, and put my name at the bottom beside yours: SENARD, *Counsel.*" They had begun the printing; arrangements were made for a hundred copies for our own use; the work went on with extreme rapidity, they were working day and night on it, when the order came to us to discontinue the printing, not of a book, but of a pamphlet in which was the incriminated work together with explanatory notes. We appealed to the office of the Attorney-General—who informed us that the prohibition was absolute and could not be removed.

Well, so be it! We should have published the book with our notes and observations; but now I ask you, gentlemen, if your first reading has left you in doubt, to give it a second reading. You will willingly

do this, as you desire the truth; and you could not be among those who, when two lines of a man's writing is brought to them, are sure to make it fit any condition that may be. You do not wish a man to be judged upon a few cuttings more or less skilfully made. You would not allow that; you would not deprive him of the ordinary means of defense. Well, you have the book, and although it may be less easy than you might wish, you will make your own divisions, observations, and meanings, because you desire the truth, because truth is necessary for the basis of your judgment, and truth will come from a serious examination of the book.

However, I cannot stop here. The Public Minister has attacked the book, and it is necessary for me to defend it, to complete the quotations he has made, and show the nothingness of the accusation against each incriminated passage; that will be all my defense.

I shall not attempt, assuredly, to place myself in opposition to the exalted, animated, pathetic appreciation with which the Public Attorney has surrounded all that he said, by striving for appreciation of the same kind; the defense would have no right to make use of such a manner of procedure; it must content itself with citing the text, such as it is.

And in the first place, I declare that nothing is more false than what has just been said about lascivious colour. Lascivious colour! Where can you find it? My client has depicted in *Madame Bovary* what sort of woman? My God! it is sad to say, and yet it is true, a young girl, born, as they nearly all are, honest; at least the greater number are honest, but very fragile, when education, instead of fortifying

them, softens them and turns them into bad paths. He has depicted a young girl. Is she of perverse nature? No, but of an impressionable nature, susceptible of exaltation.

The Government Attorney has said: "This young girl has constantly been presented in a lascivious light." No! she is represented as born in the country, born on a farm, where she is occupied with all her father's labor, and where no kind of lasciviousness can find a way to her mind or heart. Then she is represented, in the place of following the destiny which would be hers naturally, instead of being brought up for the farm or in some analagous place in which she ought to live, she is represented as under the short-sighted authority of a father who thinks he must have his daughter educated in a convent, this girl born on a farm, who should marry a farmer, or a man of the country. She is then taken to a convent, outside her sphere. As there is nothing that does not have weight in the Public Attorney's speech, we must leave nothing without a response. Ah! you spoke of her little sins, and in quoting from the first number, you said:

"When she went to confession, she invented little sins, in order that she might stay there longer, kneeling in the shadow . . . beneath the whisperings of the priest." You have gravely deceived yourself in regard to my client's meaning. He has not committed the fault with which you reproach him; the error is wholly on your side, in the first place upon the age of the girl. As she entered the convent at thirteen, it is evident that she must have been fourteen when she went to confession. She was not then a child

of ten years, as it has pleased you to say, and you were materially deceived on that point. But I am not so sure of the unlikelihood of a child of ten years liking to remain at the confessional "under the whisperings of the priest."

All that I desire is that you read the lines which precede, and that is not easy, I agree. And here appears the inconvenience of not having a pamphlet memoir at hand; with such an aid, we should not have to search through six volumes!

I have called your attention to this passage in order to recall it to *Madame Bovary* and her true character. Will you permit me to say, what seems to me very important, that M. Flaubert has fully comprehended this point and put it in bold relief. There is a kind of religion which is generally spoken of to young girls, which is the worst of all religion. There may be in this regard a difference of opinion. As for me, I declare clearly that I know nothing more beautiful, or useful, or necessary to sustain, not only women in the ways of life but men themselves, who sometimes have the most difficult trials to overcome, I know nothing so useful, so necessary, as the religious sentiment, but a serious religious sentiment, and permit me to add, severe.

I wish my children to believe in one God, not a God in the abstractness of pantheism, but in a Supreme Being with whom they have relationship, to whom they are accustomed to pray, and who at once awes and fortifies them. This thought, you see, it is your belief as well as mine, is our strength in evil days, is our strength against what we call the world; the refuge; or better still, the strength of the weak. It is

this thought which gives women that stability which makes them resigned to a thousand little things in life, which makes them carry all their suffering to God, and ask of Him grace to fulfill their duty. That religion, gentlemen, is the Christian religion, and it is that which establishes a relationship between God and man. Christianity, in placing a sort of intermediary power between God and ourselves, renders God more accessible, and communication with Him easier. That the Mother of Him who has made Himself the Saviour should receive the prayers of women, cannot affect, so far as I can see, purity, religious sanctity, or religious sentiment itself. But here is where the change begins. In order to accommodate a religion to all natures, all sorts of petty, miserable, paltry things are introduced. The pomp of the ceremonies, instead of being a true pomp which lays hold on the soul, often degenerates into a commerce in relics, medals, of little saints and Virgins. To what, gentlemen, do the minds of children, curious, ardent, and tender, lend themselves, especially the minds of young girls? To all these enfeebled, attenuated, miserable images of the religious spirit. They then take upon themselves little religious duties to put in practice, little devotions of tenderness, of love, and in the place of having in their soul the sentiment of God, the sentiment of duty, they abandon themselves to reveries, to little devices, to little devotions. And then comes the poesy, and then comes, it is very necessary to say it, a thousand thoughts of charity, of tenderness, of mystic love, a thousand forms which deceive young girls and sensualize religion. These poor children, naturally credulous and weak, take to all this poesy and reverie instead of attaching them-

selves to something more reasonable and severe. Whence it happens that you have very many strong devotees among women who are not religious at all. And when the wind blows them from the path where they ought to walk, in place of finding strength to combat it, they find only a kind of sensuality which bewilders them.

Ah! you have accused me of having confounded the religious element with sensualism, in the picture of modern society! Accuse rather the society in the midst of which we live, but do not accuse the man who cries with Bossuet: "Awake and be on thy guard against peril!" And say to the fathers of families: Take care! These are not good customs for your daughters; there is in all these mixtures of mysticism something which sensualises religion; say that, and you will speak the truth. It is for this that you accuse Flaubert; it is for this that I exalt his conduct. Yes, he has given very good warning of the whole family of dangers arising from exaltation among young persons, who take upon themselves petty devotions instead of attaching themselves to a strong and severe religion which would sustain them in a day of weakness. And now you shall see whence comes the invention of the little sins "under the whisperings of the priest." Read page 30:

"She had read 'Paul and Virginia,' and she had dreamed of the little bamboo-house, the nigger Domingo, the dog Fidèle, but above all the sweet friendship of some dear little brother, who seeks red fruit for you on trees taller than steeples, or who runs barefoot over the sand, bringing you a bird's nest."

Is this lascivious, gentlemen? Let us continue.

THE GOVERNMENT ATTORNEY:

I did not say that passage was lascivious.

M. SENARD:

I ask your pardon, but it is precisely in this passage that you found a lascivious phrase, and it was only by isolating it from what preceded and what followed that you could make it seem lascivious.

"Instead of attending to mass, she looked at the pious vignettes with their azure borders in her book, and she loved the sick lamb, the sacred heart pierced with sharp arrows, or the poor Jesus sinking beneath the cross he carries. She tried, by way of mortification, to eat nothing a whole day. She puzzled her head to find some vow to fulfill."

Do not forget this; when one invents little sins to confess and seeks some vow to fulfill, as you will find in the preceding line, evidently one has got ideas that are a little false from somewhere. And now I ask you if I have to discuss your passage! I continue:

"In the evening, before prayers, there was some religious reading in the study. On week-nights it was some abstract of sacred history or the Lectures of the Abbé Frayssinous, and on Sundays passages from the 'Génie du Christianisme,' as a recreation. How she listened at first to the sonorous lamentations of its romantic melancholies re-echoing through the world and eternity! If her childhood had been spent in the

shop-parlor of some business quarter, she might perhaps have opened her heart to those lyrical invasions of Nature, which usually come to us only through translation in books. But she knew the country too well; she knew the lowing of cattle, the milking, the plow. Accustomed to calm aspects of life, she turned, on the contrary, to those of excitement. She loved the sea only for the sake of its storms, and the green fields only when broken up by ruins. She wished to get some personal profit out of things, and she rejected as useless all that did not contribute to the immediate desire of her heart, being of a temperament, more sentimental than artistic, looking for emotions not landscapes."

You shall see with what delicate precaution the author has introduced a saintly old maid, and how, with a purport of teaching religion, there is allowed to slip into the convent a new element, through the introduction of romance brought in by a stranger. Do not forget this when the subject of religious morals is under consideration.

"At the convent there was an old maid who came for a week each month to mend the linen. Patronized by the clergy, because she belonged to an ancient family of noblemen ruined by the Revolution, she dined in the refectory at the table of the good sisters, and after the meal had a bit of chat with them before going back to her work. The girls often slipped out from the study to go and see her. She knew by heart the love-songs of the last century, and sang them in a low voice as she stitched away. She told stories, gave them news, went errands in the town, and on

the sly lent the big girls some novel, that she always carried in the pockets of her apron, and of which the good lady herself swallowed long chapters in the intervals of her work."

This is nothing but marvellous, speaking from a literary point of view, and absolution can but be granted a man who has written these admirable passages as a warning against all perils of education of this kind, as an indication to young women of the stumbling-blocks in the life in which they will be placed. Let us continue:

"They were all love, lovers, sweethearts, persecuted ladies fainting in lonely pavilions, postilions killed at every stage, horses ridden to death on every page, sombre forests, heartaches, vows, sobs, tears and kisses, little skiffs by moonlight, nightingales in shady groves, 'gentlemen' brave as lions, gentle as lambs, virtuous as no one ever was, always well dressed, and weeping like fountains. For six months, then, Emma, at fifteen years of age, made her hands dirty with books from old lending libraries. With Walter Scott, later, she fell in love with historical events, dreamed of old chests, guardrooms and minstrels. She would have liked to live in some old manor-house, like those long-waisted châtelaines who, in the shade of pointed arches, spent their days leaning on the stone, chin in hand, watching a cavalier with white plume galloping on his black horse from the distant fields. At this time, she had a cult for Mary Stuart and enthusiastic veneration for illustrious or unhappy women. Joan of Arc, Héloïse, Agnès Sorel, the beautiful Ferronnière, and Clémence Isaure stood

out to her like comets in the dark immensity of heaven, where also were seen, lost in shadow, and all unconnected, St. Louis with his oak, the dying Bayard, some cruelties of Louis XI., a little of St. Bartholomew's, the plume of the Béarnais, and always the remembrance of the plates painted in honor of Louis XIV.

"In the music-class, in the ballads she sang, there was nothing but little angels with golden wings, madonnas, lagunes, gondoliers;—mild compositions that allowed her to catch a glimpse athwart the obscurity of style and the weakness of the music of the attractive phantasmagoria of sentimental realities."

Now, you have not remembered this, when that poor country girl, having returned to the farm and married a village physician, is invited to an evening party at the Castle, to which you have sought to call the attention of the judges to show that there was something lascivious in a waltz she took part in. You have not called to mind this education when this poor woman is charmed that an invitation comes to take her from her husband's common fireside and lead her to the Castle, where she sees fine gentlemen, beautiful ladies, and the old duke, who, they said, had had great fortune at Court! The Government Attorney has shown some fine emotions *à propos* of Queen Marie-Antoinette! Assuredly there is not one of us who would not share his thought; like him, we have trembled at the name of this victim of the Revolution, but it is not with Marie-Antoinette that we are concerned here, it is with the Castle Vaubyessard.

There was an old duke there who had had, they said, relations with the queen, and towards whom all

eyes were turned. And when this young woman found herself thus transported into the midst of the world, thus realizing all the fantastic dreams of her youth, can you wonder at the intoxication of it? And you accuse her of being lascivious! Better accuse the waltz itself, that dance of our great modern balls where, said a late author writing about it, the woman "leans her head upon the shoulder of her partner whose limbs embrace her." You find Madame Bovary lascivious in Flaubert's description, but there is not a man, and I will not except you, who, having taken part in a ball like that and seen that sort of waltz, has not had in mind the wish that his wife or his daughter refrain from this pleasure which has in it so much of the untamed. If, counting upon the chastity which enveloped this young woman, we allow her sometimes to give herself up to this pleasure which the world sanctions, it is necessary to count very much upon that envelope of chastity and, however much one may count upon it, it is not unheard of to express the impressions which M. Flaubert has expressed in the name of morals and chastity.

Here she is at the Castle Vaubyessard, observed by the old duke, noticed favorably by all, and you cry out: What details! What does it mean? Details are everywhere, although we cite but a single passage.

"Madame Bovary noticed that many ladies had not put their gloves in their glasses.

"R[illegible] at the upper end of the table, alone among all those women, bent over his full plate, with his napkin tied round his neck like a child, an old man sat eating, letting drops of gravy drip from his mouth. His eyes were bloodshot, and he wore a little queue

tied with a black ribbon. He was the Marquis's father-in-law, the old Duke de Laverdière, once on a time favorite of the Count d'Artois, in the days of the Vaudreuil hunting-parties at the Marquis de Conflans', and had been, it was said, the lover of Queen Marie-Antoinette between Monsieur de Coigny and Monsieur de Lauzun."

Defend the queen, defend her especially before the scaffold, say that because of her title she had the right of respect, but suppress your accusations when one contents himself with saying that he had been, it was said, the lover of the queen. Can that be so serious that you reproach us with having insulted the memory of that unfortunate woman?

"He had lived a life of noisy debauch, full of duels, bets, elopements; he had squandered his fortune and frightened all his family. A servant behind his chair named aloud to him in his ear the dishes that he pointed to, stammering, and constantly Emma's eyes turned involuntarily to this old man with hanging lips, as to something extraordinary. He had lived at court and slept in the bed of queens!

"Iced champagne was poured out. Emma shivered all over as she felt it cold in her mouth. She had never seen pomegranates nor tasted pine-apples."

You see that these descriptions are charming, incontestably, and that it is not difficult to take a line here and there for the purpose of creating a kind of colour, against which my conscience protests. It is not a lascivious colour, it is only lifelike; it is the literary element and at the same time the moral element.

Here we have a young girl, whose education you are acquainted with, become a woman. The Government Attorney has asked: Did she even try to love her husband? He has not read the book; if he had read it, he would not have made the objection.

We have, gentlemen, this poor woman dreaming at first. On page 34 you will find her dreams. And there is something more here, something of which the Government Attorney did not speak, and which I must tell you, and these are her impressions when her mother died; you will see if they are lascivious soon enough! Have the goodness to turn to page 33 and follow me:

"When her mother died she cried much the first few days. She had a funeral picture made with the hair of the deceased, and, in a letter sent to the Bertaux full of sad reflections on life, she asked to be buried some day in the same grave. The good man thought she must be ill, and came to see her. Emma was secretly pleased that she had reached at a first attempt the rare ideal of pale lives, never attained by mediocre hearts. She let herself glide along with Lamartine meanderings, listened to harps on lakes, to all the songs of dying swans, to the falling of the leaves, the pure virgins ascending to heaven, and the voice of the Eternal discoursing down the valleys. She wearied of it, would not confess it, continued from habit, and at last was surprised to feel herself soothed, and with no more sadness at heart than wrinkles on her brow."

I wish to make answer to the Government Attorney's reproach that she made no effort to love her husband.

THE GOVERNMENT ATTORNEY:

I did not reproach her for that, I said that she did not succeed in loving him.

M. SENARD:

If I have been mistaken, if you made no reproach, that is the best response that could be given. I believed that I understood you to make one; let us see how I may be deceived. Moreover, here is what I read at the end of page 36:

"And yet, in accord with theories she believed right, she desired to make herself in love with him. By moonlight in the garden she recited all the passionate rhymes she knew by heart, and, sighing, sang to him many melancholy adagios; but she found herself as calm after this as before, and Charles seemed no more amorous and no more moved.

"When she had thus for a while struck the flint on her heart without getting a spark, incapable, moreover, of understanding what she did not experience as of believing anything that did not present itself in conventional forms, she persuaded herself without difficulty that Charles's passion was nothing very exorbitant. His outbursts became regular; he embraced her at certain fixed times. It was one habit among other habits, and, like a dessert, looked forward to after the monotony of dinner."

On page 37 we find a group of similar things. Now, here is where the peril begins. You know how she has been brought up; and I beg you not to forget this for an instant.

There is not a man who, having read this, would not say that M. Flaubert is not only a great artist but a man of heart, for having in the last six pages turned all the horror and scorn upon the woman and all the interest towards the husband. He is a great artist, as has been said, because he has left the husband as he was, he has not transformed him, and to the end he is the same good man, commonplace, mediocre, full of the duties of his profession, loving his wife well, but destitute of education or elevation of thought. He is the same at the death-bed of his wife. And nevertheless, there is not an individual to whom the memory returns with more interest.

Why? Because he has kept to the end his simplicity and uprightness of heart; because to the end he has fulfilled his duty while his wife was led astray. His death is as beautiful and as touching as the death of his wife is hideous. On the dead body of the woman the author has shown the spots made by the vomiting of poison; they soil the white shroud in which she goes to her burial, and he has made her, as he desired, an object of disgust; but there is a man there who is sublime — the husband standing beside the grave. There is a man who is grand, sublime, whose death is admirable — the husband, who, finding himself broken-hearted by the death of his wife, sees afterwards all the illusions of the heart that remained to him embraced in the thought of his wife in the tomb. Keep that, I beg you, in your remembrance. The author has gone beyond what was necessary — as Lamartine has said — in rendering the death of the woman hideous and her punishment most terrible. The author has concentrated all the interest upon the man who did not deviate from the

line of duty, who preserved his mediocre character, to be sure (for the author could not change his character) but who preserved also all his generosity of heart, while upon the wife who deceived him, ruined him, gave him into the hands of usurers, put into circulation forged notes and finally arrived at suicide, was heaped all the accumulated horrors. We shall see that it is natural—the death of this woman who, if she had not come to her end by poison, would have been broken by the excess of misfortune with which she was surrounded. The author has seen this. His book would not be read if he had done otherwise, if, in order to show where an education as perilous as that of Madame Bovary can lead, he had not been prodigal with the fascinating images and the powerful tableaux for which he is reproached.

M. Flaubert constantly sets forth the superiority of the husband over the wife, and what superiority, if you please? that of simple duty fulfilled, while the wife was straying from hers. Here she is, fixed by the bent of this bad education; here she is, gone out after the scene of the ball, with the young boy, Léon, as inexperienced as herself. She coquets with him but does not dare to go further; nothing happens. Then comes Rodolphe who takes the woman to himself. After looking at her for a moment, he said: This woman is all right. She will be easy prey, because she is light-minded and inexperienced. As to the fall, will you re-read pages 42, 43 and 44. I have only a word to say about this scene and that is: there are no details, no descriptions, no image that can trouble the senses; a single word indicates the fall: "She abandoned herself." I pray you to have the goodness to read again the details of the fall of Clarissa

Harlowe, which I have not heard decried as a bad book. M. Flaubert has substituted Rodolphe for Lovelace, and Emma for Clarissa. If you will compare the two authors and the two books you will appreciate the situation.

But I will return here to the indignation of the Government Attorney. He is shocked that remorse does not immediately follow the fall, and that in the place of expressing bitterness, she said with satisfaction: "I have a lover!" But the author would not be true, if he made the enchanting draught seem bitter while it still touched the lips. He who wrote as the Attorney understands might be moral, but he would be saying what is not in nature. No, it is not at the first moment of a fault that the sentiment of fault is awakened; otherwise, it would not be committed. No, it is not at the moment when she is under a delusion that intoxicates her that a woman can be averted from this intoxication even by the immensity of the fault she has committed. She feels only the intoxication; she goes back to her home happy, sparkling, and singing in her heart: "I have a lover!" But can this last long? You have read pages 424 and 425. On both pages, and if you please, to page 428, the sentiment of disgust with her lover is not yet manifest; but she is already under the impression of fear and uneasiness. She thinks, weighs the question, and believes that she does not wish to abandon Rodolphe:

"Something stronger than herself forced her to him; so much so, that one day, seeing her come unexpectedly, he frowned as one put out.

"'What is the matter with you?' she said. 'Are you ill? Tell me!'

"At last he declared with a serious air that her visits were becoming imprudent — that she was compromising herself.

"Gradually Rodolphe's fears took possession of her. At first, love had intoxicated her, and she had thought of nothing beyond. But now that he was indispensable to her life, she feared to lose anything of this, or even that it should be disturbed. When she came back from his house, she looked all about her, anxiously watching every form that passed in the horizon, and every village window from which she could be seen. She listened for steps, cries, the noise of the ploughs, and she stopped short, white, and trembling more than the aspen leaves swaying overhead."

You see unmistakably that she was not deceived; she felt clearly that there was something about it of which she had not dreamed. Let us take pages 433 and 434 and you will be still further convinced:

"When the night was rainy, they took refuge in the consulting-room, between the cart-shed and the stable. She lighted one of the kitchen candles that she had hidden behind the books. Rodolphe settled down there as if at home. The sight of the library, of the bureau, of the whole apartment, in fine, excited his merriment, and he could not refrain from making jokes about Charles which rather embarrassed Emma. She would have liked to see him more serious and even on occasions more dramatic; as, for example, when she thought she heard a noise of approaching steps in the alley.

"'Some one is coming!' she said.

"He blew out the light.

"'Have you your pistols?'

"'Why?'

"'Why, to defend yourself,' replied Emma.

"'From your husband? Oh, poor devil!'"

And Rodolphe finished his phrase with a gesture which signified: I could crush him with a fillip.

She was amazed at his bravery, although she felt that there was a sort of indelicacy and naïve grossness about it that was scandalizing.

"Rodolphe reflected a good deal on the affair of the pistols. If she had spoken seriously, it was very ridiculous, he thought, even odious; for he had no reason to hate the good Charles, not being what is called devoured by jealousy; and on this subject Emma had treated him to a lecture, which he did not think in the best taste.

"Besides, she was growing very sentimental. She had insisted on exchanging miniatures; they had cut handfuls of hair, and now she was asking for a ring —a real wedding-ring, in sign of an eternal union. She often spoke to him of the evening chimes, of the voices of nature. Then she talked to him of her mother—hers! and of his mother—his!

"Finally she wearied him."

Then, on page 453:

"He had no longer, as formerly, words so gentle that they made her cry, nor passionate caresses that made her mad; so that their great love, which engrossed her life, seemed to lessen beneath her like the

water of a stream absorbed into its channel, and she could see the bed of it. She would not believe it; she redoubled in tenderness, and Rodolphe concealed his indifference less and less.

"She did not know whether she regretted yielding to him, or whether, she did not wish, on the contrary, to enjoy him the more. The humiliation of feeling herself weak was turning to rancour, tempered by their voluptuous pleasures. It was not affection; it was like a continual seduction. He subjugated her; she almost feared him."

And you are afraid, Mr. Government Attorney, that young women might read this! I am less frightened, less timid than you. On my own personal account, I can admirably understand a father of a family saying to his daughter: Young lady, if your heart, your conscience, if religious sentiment and the voice of duty are not sufficient to make you walk in the right path, look, my child, look well at the weariness, the suffering, the grief and desolation attending the woman who seeks happiness outside her home! This language would not wound you in the mouth of a father, would it? M. Flaubert has said nothing but this; he has made a painting most true, and most powerful, of what the woman who dreams of finding happiness outside her house immediately discovers.

But let us go on and we shall come to all the adventures of the disillusion. You show me the caresses of Léon on page 60. Alas! she will soon pay the ransom of adultery, and that ransom you will find terrible, in some pages farther on in the book you condemn. She sought happiness in adultery, poor un-

fortunate one! And she found, besides the disgust and fatigue that the monotony of marriage can bring to the woman who does not walk in the path of duty, the disillusion and the scorn of the man to whom she has given herself. Was any of this scorn lacking in the book? Oh, no! and you cannot deny it, for the book is under your eyes. Rodolphe, who has shown himself so vile, gives to her a last proof of egoism and cowardice. She has said to him: "Take me! Carry me away! I am stifling; I can no longer breathe in my husband's house, to which I have brought shame and misfortune." He hesitates; she insists. Finally, he promises, and the next day she receives a terrible letter under which she falls crushed and annihilated. She is taken ill and is dying. The number you are consulting shows you all the convulsions of a soul at war with itself, which perhaps could be led back to duty by an excess of suffering, but unfortunately she meets a boy with whom she had played when she was inexperienced. This is the movement of the romance, and then comes the expiation.

But the Government Attorney stops me and asks: Although it may be true that the purpose of the book is good from one end to the other, could you allow such obscene details as those that have been brought forward?

Very certainly I could not allow such details, but where have I allowed them? Where are they? I now arrive at the passages most condemned. I will say no more of the adventure in the cab. This Court has heard enough with regard to that; I come to the passages that you have pointed out as contrary to public morals and which form a certain number of

pages in the December number. And, in order to pull away all the scaffolding of your accusation, there is only one thing to be done: to restore what precedes and what follows your quotations, in a word, to substitute the text complete as opposed to your cutting.

At the bottom of page 72, Léon, after making an agreement with Homais, the chemist, goes to the Hôtel de Boulogne; the chemist goes there to find him.

"Emma was no longer there. She had just gone in a fit of anger. She detested him now. This failing to keep their rendezvous seemed to her an insult.

"Then, growing calmer, she at length discovered that she had, no doubt calumniated him. But the disparaging of those we love always alienates us from them to some extent. We must not touch our idols; the gilt sticks to our fingers."

Great heavens! And it is for such lines as I have been reading to you that we are dragged before you. Listen now:

"They gradually came to talking more frequently of matters outside their love, and in the letters that Emma wrote him she spoke of flowers, verses, the moon and the stars, naïve resources of a waning passion striving to keep itself alive by all external aids. She was constantly promising herself a profound felicity on her next journey. Then she confessed to herself that she felt nothing extraordinary. This disappointment quickly gave way to a new hope, and Emma returned to him more inflamed, more eager

than ever. She undressed brutally, tearing off the thin laces of her corset that nestled around her hips like a gliding snake. She went on tip-toe, barefooted, to see once more that the door was closed; then, pale, serious, and without speaking, with one movement she threw herself upon his breast with a long shudder."

You have stopped here, Mr. Attorney; permit me to continue:

"Yet there was upon that brow covered with cold drops, on those quivering lips, in those wild eyes, in the strain of those arms, something vague and dreary that seemed to Léon to glide between them subtly as if to separate them."

You call this lascivious colour, you say that this gives a taste for adultery, you say that these pages excite and arouse the senses,—that they are lascivious pages! But death is in these pages! You did not think of that, Mr. Attorney, and were simply frightened to find such words as *corset, clothing which falls off,* etc.; and you attach yourself to these three or four words, such as corset and falling clothing. Do you wish me to show you that corsets can appear in a classic book, a very classic book? I shall give myself the pleasure of so doing, presently.

"She undressed herself . . . " [ah! Mr. Government Attorney, how badly you have understood this passage!] "she undressed hastily [poor thing], tearing off the thin laces of her corset that nestled around her hips like a gliding snake; then pale, serious,

and without speaking, with one movement she threw herself upon his breast with a long shudder. . . . There was upon that brow covered with cold drops . . . in the strain of those arms something vague and dreary. . . ."

We must ask here where the lascivious colour is? and where is the severe colour? and ask if the senses of the young girl into whose hands this book might fall, could be aroused, excited—as she might by reading a classic of classics, which I shall cite presently, and which has been reprinted a thousand times without any prosecution, public or royal, following it. Is there anything analagous in what I am going to read you? Is there not, on the contrary, a horror of vice that this "something dreary glides in between them to separate them?" Let us continue, I pray:

"He did not dare to question her; but, seeing her so skilled, she must have passed, he thought, through every experience of suffering and of pleasure. What had once charmed now frightened him a little. Besides, he rebelled against his absorption, daily more marked by her personality. He begrudged Emma this constant victory. He even strove not to love her; then, when he heard the creaking of her boots, he turned coward, like drunkards at the sight of strong drinks."

What is lascivious there?
And then, take the last paragraph:

"One day, when they had parted early and she was returning alone along the boulevard, she saw the

walls of her convent; then she sat down on a form in the shade of the elm-trees. How calm that time had been! How she longed for the ineffable sentiments of love that she had tried to figure to herself out of books! The first month of her marriage, her rides in the wood, the viscount that waltzed, and Lagardy singing, all repassed before her eyes. And Léon suddenly appeared to her as far off as the others.

"'Yet I love him,' she said to herself."

Do not forget this, Mr. Attorney, when you judge the thought of the author, when you wish to find absolutely lascivious colour where I can only find an excellent book.

"She was not happy—she never had been. Whence came this insufficiency of life—this instantaneous turning to decay of everything on which she leant?"

Is that lascivious?

"But if there were somewhere a being strong and beautiful, a valiant nature, full at once of exaltation and refinement, a poet's heart in angel's form, a lyre with sounding chords ringing out elegiac epithalamia to heaven, why, perchance, should she not find him? Ah! how impossible! Besides, nothing was worth the trouble of seeking it; everything was a lie. Every smile hid a yawn of boredom, every joy a curse, all pleasure satiety, and the sweetest kisses left upon your lips only the unattainable desire for a greater delight.

"A metallic clang droned through the air, and four strokes were heard from the convent-clock. Four o'clock! And it seemed to her that she had been there on that form an eternity. But an infinity of passions may be contained in a minute, like a crowd in a small space."

It is not necessary to look at the end of the book to find what is in it from one end to the other. I have read the incriminated passage without adding a word, to defend a work which defends itself through itself. Let us continue reading from this same incriminated passage, looking at it from a moral point of view:

"Madame was in her room, which no one entered. She stayed there all day long, torpid, half dressed, and from time to time burning Turkish pastilles which she had bought at Rouen in an Algerian's shop. In order not to have at night this sleeping man stretched at her side, by dint of manœuvring, she at least succeeded in banishing him to the second floor, while she read till morning extravagant books, full of pictures of orgies and thrilling situations. Often, seized with fear, she cried out, and Charles hurried to her.

"'Oh, go away!' she would say.

"Or at other times, consumed more ardently than ever by that inner flame to which adultery added fuel, panting, tremulous, all desire, she threw open her window, breathed in the cold air, shook loose in the wind her masses of hair, too heavy, and gazing upon the stars, longed for some princely love. She thought of him, of Léon. She would then have given

anything for a single one of those meetings that surfeited her.

"Those were her gala days. She wished them to be sumptuous, and when he alone could not pay the expenses, she made up the deficit liberally, which happened almost every time. He tried to make her understand that they would be quite as comfortable somewhere else, in a smaller hotel, but she always found some objection."

You see all this is very simple when one reads the whole; but in cuttings like those of the Government Attorney, the smallest word becomes a mountain.

THE GOVERNMENT ATTORNEY:

I did not quote any of those phrases last mentioned; but since you wish to quote what I have not incriminated, it would be well not to pass over the foot of the page adjoining page 50.

M. SENARD:

I pass over nothing, but I insist upon citing the incriminated passages in the quotations. We are quoting from pages 77 and 78.

THE GOVERNMENT ATTORNEY:

I refer to the quotations made to the audience, and thought you imputed me with having cited the lines you are about to read.

M. SENARD:

Mr. Attorney, I have quoted all the passages by whose aid you have attempted to constitute a misde-

meanor—which accusation is now shattered. You developed before the audience what seemed to you convincing, and have had a fair opportunity. Happily we had the book and the defense knew the book; if he had not known it, his position, allow me to tell you, would have been very awkward. I am called upon to explain such and such passages to myself and to add others for the benefit of the audience. If I had not possessed the book, as I do, the defense had been difficult. Now, I can show you, through a faithful analysis of the romance, that far from being considered a lascivious work, it should be considered, on the contrary, eminently moral. After doing this, I took the passages that have been the motive for police correction, and after I followed the cuttings with what preceded and what succeeded, the accusation became so weak that you are in revolt the moment I have finished reading them! These same passages that you stamped as recriminating, I have used an equal right to quote myself, for the purpose of showing you the folly of the accusation.

I continue my quotation where I stopped at the bottom of page 78.

"He was bored now when Emma suddenly began to sob on his breast, and his heart, like the people who can only stand a certain amount of music, dozed to the sound of a love whose delicacies he no longer noted.

"They knew one another too well for any of those surprises of possession, that increase its joys a hundredfold. She was as sick of him as he was weary of her. Emma found again in adultery all the platitudes of marriage."

Platitudes of marriage! He who did the cutting here has said: Now, here is a man who says that in marriage there are only platitudes! It is an attack on marriage, it is an outrage to morals! You will agree, Mr. Attorney, that with cuttings artistically made, one can go far in the way of incriminating. What is it that the author called the platitudes of marriage? That monotony which Emma had dreaded, which she had wished to escape from but had found continually in adultery, which was precisely the disillusion. You now see clearly that when, in the place of cutting off the members of certain phrases and cutting out some words, we read what precedes and what follows, nothing remains for incrimination; and you can well comprehend that my client, who knew what he wished to say, must be a little in revolt at seeing it thus travestied. Let us continue:

"She was as sick of him as he was weary of her. Emma found again in adultery all the platitudes of marriage.

"But how to get rid of him? Then, though she might feel humiliated at the baseness of such enjoyment, she clung to it from habit or from corruption, and each day she hungered after them the more, exhausting all felicity in wishing for too much of it. She accused Léon of her baffled hopes, as if he had betrayed her; and she even longed for some catastrophe that would bring about their separation, since she had not the courage to make up her mind to it herself.

"She none the less went on writing him love letters, in virtue of the notion that a woman must write to her lover.

"But whilst she wrote it was another man she saw, a phantom fashioned out of her most ardent memories. [This is certainly not incriminating.]

"Then she fell back exhausted, for these transports of vague love wearied her more than great debauchery.

"She now felt constant ache all over her. Often she even received a summons, stamped paper that she barely looked at. She would have liked not to be alive, or to be always asleep."

I call that an excitation of virtue through a horror of vice, as the author himself calls it, and which the reader, no longer perplexed, cannot fail to see, unless influenced by ill-will.

And now, something more to make you perceive what kind of man you are about to judge. And in order to show you, not what kind of justification I may expect, but whether M. Flaubert has made use of lascivious colour, and whence he got his inspiration, let me put upon your desk this book used by him, in whose passages he found himself inspired to paint this concupiscence, the entanglements of this woman who sought happiness in illicit pleasures, but could not find it there, who sought again and again and never found it. Whence has Flaubert derived his inspiration, gentlemen? It was from this book; listen:

ILLUSION OF THE SENSES.

"Whoever, then, attaches himself to the senses, must necessarily wander from object to object and deceive himself, so to speak, by a change of place, as concupiscence,—that is to say, love of pleasure,—is al-

ways changing, because its ardour languishes and dies in continuity, and it is only change that makes it revive. Again, what is that other characteristic of a life of the senses, that alternate movement of appetite and disgust, of disgust and appetite, the soul floating ever uncertain between ardour which abates and ardour which is renewed? *Inconstantia concupiscentia.* That is what a life of the senses is. However, in this perpetual movement, one must not allow himself to be deceived by the image of wandering liberty."

This is what a life of the senses is. Who has said that? Who has written these words which you are about to hear upon these excitements and excessive ardor? What is the book which M. Flaubert perused day and night, and which has inspired the passages that the Government Attorney condemns? It is by Bossuet! What I shall read to you is a fragment of Bossuet's discourse upon *Illicit Pleasures.* I shall bring you to see that all these incriminated passages are — not plagiarized; the man who appropriates an idea is not a plagiarist — but imitations of Bossuet. Do you wish for another example? Here it is:

UPON SIN.

"And do not ask me, Christians, in what way this great change of pleasure into punishment will come about. The thing is proved by the Scriptures. It is Truth who has said it, it is the All-Powerful who has made it so. And sometimes, if you will look at the nature of the passions to which you abandon your heart, you will easily comprehend that

they may become an intolerable punishment. They all have in themselves cruel pain, disgust and bitterness. They all have an infinity which is angered by not being able to be satisfied. There are transports of rage mingled in all of them which degenerates into a kind of fury not less painful than unreasonable. Love, if I may be permitted so to name it in this guise, has its uncertainties, its violent agitations, its irresolute resolutions and an abyss of jealousies."

And further:

"Ah! What, then, is easier than making of our passions an insupportable pain or sin, when, if we cut out, as is very just, the little sweetness through which they lead us, there is left of them only the cruel disquiet and bitterness with which they abound? Our sins are against us, our sins are upon us, our sins are in the midst of us; like an arrow piercing our body, an insupportable weight upon our head, a poison devouring our entrails."

Is not all that you have just listened to designed to show you the bitterness of passion? I leave you this book, lined and thumb-marked by the studious man who has found his thought there. And that man, who has been inspired from a source of this kind, who has written of adultery in the terms you have listened to, is prosecuted for outrage of public and religious morals!

A few lines still upon the *woman sinner*, and you will see how M. Flaubert, having decided to paint this ardour, understood taking inspiration from his model:

"But, punished for our error, without being deceived by it, we seek in change the remedy for our scorn; we wander from object to object, and if, finally there is some one who holds us, it is not because we are content with our choice, but because we are bound by our inconstancy."

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"All appeared to her empty, false, disgusting in these creatures: far from finding there those first charms which her heart had had so much difficulty in defending, she saw in them now only frivolity, danger and vanity."

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"I will not speak of an entanglement of passion; what fears there are that the mystery of it cannot dispel! what measures to keep on the side of well-being and pride! what eyes to shun! what watchers to deceive! what returns to fear from those whom one chooses for their aids and confidants in their passion! what indignities to suffer from him, perhaps, for whom one has sacrificed honour and liberty, and of whom one dare not complain! To all this, add those cruel moments when passion, less lively, leaves us to choose between falling back upon ourselves and feeling all the humility of our position, and those moments where the heart, born for more solid pleasures, leaves us with our own idols and finds its punishment in its own disgust and inconstancy. Profane world! if there is in you that felicity that is so much vaunted, favor your adorers with it nor punish them for the faith they have added so lightly to your promises."

Let me say to you here: when a man in the silence of the night, meditates upon the causes of enticement for woman, when he finds them in her education and, putting aside personal observation, for the sake of expressing his thoughts, matures them at the sources I have indicated, not allowing himself to use his pen except from inspiration of Bossuet and Massillon, permit me to ask you if there is a word to express my surprise, my grief, on seeing this man dragged into Court — on account of some passages in his book, and precisely for the truest and most elevated ideas that he was able to bring together! And I pray you not to forget this in relation to the charge of outrage against religious morals! And then, if you will permit me, I will put in opposition to all this, under your very eyes, what I myself call attacking the moral, that is to say, satisfaction of the senses without bitterness, without those large drops of cold sweat which fall from the brow of those who give themselves over to it; and I will not quote to you from licentious books in which the authors have sought to arouse the senses; I will quote from only one book — which is given as a prize in colleges, but whose author's name I ask leave to withhold until after I have read you a passage from it. Here is the passage: I will ask you to pass the volume. It is a copy that was given to a college student as a prize. I prefer you to take this copy rather than M. Flaubert's:

"The next day I was received into her apartment. There I felt all that voluptuousness carries with it. The room was filled with the most agreeable perfumes. She lay upon a bed which was enclosed in garlands

of flowers. She appeared to be lying there languishingly. She extended her hand to me and made me sit beside her. In all, even in the veil which covered her face, there was a charm. I could see the form of her beautiful body. A simple cloth which moved as she moved allowed me at one time to see, and at another to lose sight of, her ravishing beauty."

A simple cloth when it was extended over a dead body appeared to you a lascivious image; here it is extended over a living woman:

"She noticed that my eyes were occupied, and when she saw them inflamed, the cloth seemed to open itself away from her; I saw all the treasures of a divine beauty. At this moment she took my hand; my eyes were wandering. There is only my dear Ardasire, I cry out, who can be as beautiful; but I swear to the gods that my fidelity. . . . She threw herself on my neck and drew me into her arms. Suddenly the room became darkened; her veil opened and she gave me a kiss. I was beside myself; a flame started suddenly through my veins and aroused all my senses. The idea of Ardasire was far from me. She remained to me only as a memory . . . there appeared to me but one thought. . . . I was going. . . . I was going to prefer this one even to her. Already my hands had wandered to her breasts; they ran rapidly everywhere; love showed itself only in its fury; it hurried on to victory; a moment more and Ardasire could not defend herself."

Who, now, has written that? It is not the author of *The New Heloise,* it is the President,

Montesquieu! Here is no bitterness, no disgust, but all is sacrificed to literary beauty, and they give it as a prize to pupils in rhetoric, without doubt to serve as a model in the amplifications and descriptions that they are required to write. Montesquieu described in his Persian Letters a scene which could not even be read. It concerns a woman placed between two men who dispute over her. This woman, placed between two men, has dreams—which appear to the author very agreeable.

Shall we sum up, Mr. Attorney? Or is it necessary for me to quote you Jean-Jacques Rousseau in his *Confessions,* and some others? No, I will only say to the judges that if, on account of his description of the carriage in *The Double Misunderstanding,* M. Mérimée had been prosecuted, he would have been acquitted immediately. One sees in his book only a work of art of great literary beauty. One would no more condemn it than he would condemn paintings or statuary, which is not content with representing all the beauties of the body, but wishes to add ardour and passion. I will follow it no farther; I ask you to recognise the fact that M. Flaubert has not weighted his images and has done only one thing: he has touched with a firm hand the scene of degradation. At each line of his book he has brought out the disillusion, and instead of ending it with something charming, he has undertaken to show us that this woman, after meeting scorn, abandonment, and ruin of her house, comes to a frightful death. In a word, I can only repeat what I said at the beginning of this plea, that M. Flaubert is the author of a good book, a book which aims at the excitation of virtue by arousing a horror of vice.

I will now look into his outrage against religion. An outrage against religion committed by M. Flaubert! And in what respect, if you please? The Government Attorney has thought he found in him a sceptic. I can assure the Government Attorney that he is deceived. I am not here to make a profession of faith, I am here only to defend a book, and for that reason I shall limit myself to a simple word. Now as to the book, I defy the Government Attorney to find in it anything that resembles an outrage against religion. You have seen how religion was introduced in Emma's education, and how this religion, false in a thousand ways, could not hold Emma from the bent that carried her astray. Would you know in what kind of language M. Flaubert speaks of religion? Listen to some lines that I take from the first number, pages 231, 232 and 233:

"One evening when the window was open, and she, sitting by it, had been watching Lestiboudois, the beadle, trimming the box, she suddenly heard the Angelus ringing.

"In was the beginning of April, when the primroses are in bloom, and a warm wind blows over the flower-beds newly turned, and the gardens, like women, seem to be getting ready for the summer fêtes. Through the bars of the arbour and away beyond, the river could be seen in the fields, meandering through the grass in wandering curves. The evening vapors rose between the leafless poplars, touching their outlines with a violet tint, paler and more transparent than a subtle gauze caught athwart their branches. In the distance cattle moved about; neither their steps nor their lowing could be heard;

and the bell, still ringing through the air, kept up its peaceful lamentation.

"With this repeated tinkling the thoughts of the young woman lost themselves in old memories of her youth and school-days. She remembered the great candlesticks that rose above the vases full of flowers on the altar, and the tabernacle with its small columns. She would have liked to be once more lost in the long line of white veils, marked off here and there by the stiff black hoods of the good sisters bending over their prie-Dieu."

This is the language in which his religious sentiment is expressed. And yet we have understood from the Government Attorney that scepticism reigned in M. Flaubert's book from one end to the other. Where, I pray you, have you found this scepticism?

THE GOVERNMENT ATTORNEY:

I have not said that there was any of it in its inner meaning.

M. SENARD:

If not in its inner meaning, where then, is it? In your cuttings, evidently. But here is the work entire, as the Court will judge it, and it can see that the religious sentiment is so forcefully imprinted there that the accusation of scepticism is pure slander. And now, the Government Attorney will permit me to say to him that it was not for the purpose of accusing the author of scepticism that all this trouble has been made. Let us proceed:

"At mass on Sundays, when she looked up, she saw the gentle face of the Virgin amid the blue smoke of the rising incense. Then she was moved; she felt herself weak and quite deserted, like the down of a bird whirled by the tempest, and it was unconsciously that she went towards the church, inclined to no matter what devotions, so that her soul was absorbed and all existence lost in it."

This, gentlemen, is the first appeal of religion to hold Emma from the trend of her passions. She has fallen, poor woman, and then been repelled by the foot of the man to whom she abandoned herself. She is nearly dead, but raises herself and becomes reanimated; and you shall see now what is written in the 15th of November number, 1856, page 548:

"One day, when at the height of her illness, she had thought herself dying, and had asked for the communion; and while they were making the preparations in her room for the sacrament, while they were turning the night-table, covered with sirups, into an altar, and while Félicité was strewing dahlia flowers on the floor, Emma felt some power passing over her that freed her from her pains, from all perception, from all feeling. Her body, relieved, no longer thought; another life was beginning; it seemed to her that her being, mounting toward God, would be annihilated in that love like a burning incense that melts into vapour. [You see that this is the language in which M. Flaubert speaks of religious things]. The bed-clothes were sprinkled with holy water, the the priest drew from the holy pyx the white wafer; and it was fainting with a celestial joy that she put

out her lips to accept the body of the Saviour presented to her."

I ask the pardon of the Government Attorney, I ask the Court's pardon for interrupting this passage; but I must needs say that it is the author who is speaking, and bring to your notice in what terms he expresses the mystery of the communion. Before going on with the reading, I must needs impress the literary value of this picture upon the Court and insist that they seize upon these expressions which are the author's own:

"The curtains of the alcove floated gently round her like clouds, and the rays of the two tapers burning on the night-table seemed to shine like dazzling halos. Then she let her head fall back, fancying she heard in space the music of seraphic harps, and perceived in an azure sky, on a golden throne in the midst of saints holding green palms, God the Father, resplendent with majesty, who with a sign sent to earth angels with wings of fire to carry her away in their arms."

"This splendid vision dwelt in her memory as the most beautiful thing that it was possible to dream, so that now she strove to recall her sensation, that still lasted, however, but in a less exclusive fashion and with a deeper sweetness. Her soul, tortured by pride, at length found rest in Christian humility, and, tasting the joy of weakness, she saw within herself the destruction of her will, that must have left a wide entrance for the inroads of heavenly grace. There

existed, then, in the place of happiness, still greater joys,—another love beyond all loves, without pause and without end, one that would grow eternally! She saw amid the illusions of her hope a state of purity floating above the earth mingling with heaven, to which she aspired. She wanted to become a saint. She bought chaplets and wore amulets; she wished to have in her room, by the side of her bed, a reliquary set in emeralds that she might kiss it every evening."

Here are some of his religious sentiments! And if you wish to pause a moment to consider the author's thought, I will ask you to turn the page and read the first three lines of the second paragraph:

"She grew provoked at the doctrines of religion; the arrogance of the polemic writings displeased her by their inveteracy in attacking people she did not know; and the secular stories, relieved with religion, seemed to her written in such ignorance of the world, that they insensibly estranged her from the truths for whose proof she was looking."

This is the language of M. Flaubert. Now, if you please, we come to another scene, that of the extreme unction. Oh! Mr. Government Attorney, how you have deceived yourself when, stopping at the first words, you accuse my client of mingling the sacred with the profane; when he has been content to translate the beautiful formulas of extreme unction, at the moment when the priest touches the organs of sense, at the moment where, according to the

ritual, he says: *Per istam unctionem, et suam piissimam misiericordiam, indulgeat tibi Dominus quidquid deliquisti!*

You said it was not necessary to touch upon holy things. With what right do you misinterpret these holy words:

"May God, in His holy pity, pardon you for all the sins that you have committed through sight, taste, hearing, etc.?"

Wait, I am going to read the condemned passage, and that will be all my vengeance. I dare say vengeance, because the author has need of being avenged! Yes, it is necessary for M. Flaubert to go out of here not only acquitted, but avenged! You will see from what kind of reading he has been nourished. The condemned passage is on page 271 of the December 15th number, and runs thus:

"Pale as a statue, and with eyes red as fire, Charles, not weeping, stood opposite her at the foot of the bed, while the priest bending one knee, was muttering words in a low voice."

This whole picture is magnificent, and the wording of it irresistible. But be quiet, and I will not prolong it beyond measure. Now here is the condemnation!

"She turned her face slowly, and seemed filled with joy on seeing suddenly the violet stole, no doubt finding again, in the midst of a temporary lull

in her pain, the lost voluptuousness of her first mystical transports, with the visions of eternal beatitude that were beginning.

"The priest rose to take the crucifix: then she stretched forward her neck as one who is athirst, and gluing her lips to the body of the Man-God, she pressed upon it with all her expiring strength the fullest kiss of love that she had ever given."

The extreme unction has not yet begun; but we are reproached for this kiss. I am not going to search in the history of Saint Theresa whom you perhaps know, but the memory of whom is too far away, I am not going to seek in Fénelon for the mysticism of Madame Guyon, nor in more modern mysticisms, in which I find much reason. I only wish to ask of those schools which you designate as belonging to sensual Christianity, the explanation of this kiss; it is Bossuet, Bossuet himself, of whom I would ask it:

"Obey, and strive finally to enter into the disposition of Jesus in communing, which is the disposition of harmony, joy and love; the whole gospel proclaims it. Jesus wishes that we may be with Him; He wishes to rejoice and He wishes us to rejoice with Him: He has given Himself. . . ." etc.

I continue the reading of the condemned passage:

"Then he recited the *Misereatur* and the *Indulgentiam,* dipped his right thumb in the oil and began to give extreme unction. First upon the eyes, that

had so coveted all worldly pomp; then upon the nostrils, greedy for warm breezes and amorous perfumes; then upon the mouth, that had uttered lies, that curled with pride and cried out in lewdness; then upon the hands, that had delighted in sensual touches, and finally upon the soles of feet, so swift of yore when she was running to satisfy her desires, and that now would walk no more.

"The curé wiped his fingers, threw the bit of cotton dipped in oil into the fire, and came and sat down by the dying woman, to tell her that she must now blend her sufferings with those of Jesus Christ, and abandon herself to the Divine mercy.

"Finishing his exhortations, he tried to place in her hand a blessed candle, symbol of the celestial glory with which she was soon to be surrounded. Emma, too weak, could not close her fingers, and the taper, but for Monsieur Bournisien, would have fallen to the ground.

"However, she was not quite so pale, and her face had an expression of serenity as if the sacrament had cured her.

"The priest did not fail to point this out; he even explained to Bovary that the Lord sometimes prolonged the life of persons when he thought it meet for their salvation; and Charles remembered the day when, so near death, she had received the communion. Perhaps there was no need to despair, he thought."

Now, when a woman dies and the priest goes to give her extreme unction, if one portrays that mystic scene and translates for us the sacramental words with scrupulous fidelity, they say that he has touched upon holy things; that he has put a rash hand on sacred

matters; because to the *deliquisti per oculos, per os, per aurem, per manus et per pedes* he has added the sin which each of the organs has committed. But we are not the first to walk in this path. M. Sainte-Beuve, in a book which you know, has also a scene of extreme unction, and here is how he expresses it:

"Oh! yes, upon the eyes first, as the most noble and most alive of the senses; upon those eyes for what they have seen and regarded too tenderly, or that which was too perfidious in others' eyes, or too mortal; for what they have read and re-read of endearment that was too dear; for what they have poured out in vain tears over fragile goods and faithless creatures; for the sleep which they have too often forgotten, thinking only of the evening!

"Upon the ears also for what they have heard and allowed themselves to hear that was too sweet, too flattering and intoxicating; for that sound which the ear steals from deceptive words; for what it drinks in from stolen honey!

"Then the smell, for the too subtle and voluptuous perfumes of evening and the springtime in the depth of the woods, for flowers received in the morning and all through the day, and breathed in with so much pleasure!

"Upon the lips, for what they have pronounced that was too confused or too open; for what they did not reply at certain moments or what they have not revealed to certain persons; for what they have sung in solitude that was too melodious and too full of tears; for their inarticulate murmur and for their silence!

"Upon the neck, in the place of on the breast, for the ardor of desire according to the consecrated expression (*propter ardorem libidinis*); yes, for the grief in affection and the rivalry, for too much anguish in human tenderness, for the tears which are suffocated in a voiceless throat, for all that goes to wound the heart and break it!

"Upon the hands also, for having seized a hand which was not bound to holiness; for having received too burning tears; perhaps for having begun to write and for finishing a response not lawful!

"Upon the feet, for not having fled, for not having been satisfied with long, solitary walks, for not having been weary soon enough in the midst of temptations which were ever beginning anew!"

You did not prosecute that. Here are two men who, each in his own sphere, has taken the same thing and who have, according to his own idea, added the sin, the fault. Can it be that you make an indictment for simply translating the formula of the ritual: *Quidquid deliquisti per oculos, per aurem,* etc.?

M. Flaubert has done just what M. Sainte-Beuve did, without plagiarizing. He has made use of a right which belongs to any writer, to add to what another has said and complete the subject. The last scene of the romance of *Madame Bovary* has been made a complete study of this kind from religious documents. M. Flaubert has taken the scene of the extreme unction from a book which a venerable ecclesiastic, one of his friends, lent to him; this same friend has read the scene and been moved to tears, not imagining that the majesty of religion was in any way offended. The

book is entitled: *An historic, dogmatic, moral, liturgical and canonical explanation of the catechism, with an answer to the objections drawn from science against religion, by the Abbé Ambroise Guillois, curate of Nôtre-Dame-du-Pré, 6th edition, etc.*, a work approved by His Eminence the Cardinal Gousset, N.N. S.S. the Bishops and Archbishops of Mans, of Tours, of Bordeaux, of Cologne, etc., vol. III., printed at Mans, by Charles Monnoyer, 1851. Now, you shall see in this book, as you saw just now in Bossuet's, the principles, and, in a certain way, the text of the passages which the Government has condemned. It is no longer M. Sainte-Beuve, an artist, a literary rhapsodist, whom I am quoting; we now listen to the Church itself:

"Extreme unction can give back health to the body if it be useful to the glory of God" . . . and the priest says that this often happens. Now, here is the extreme unction:

"The priest addresses the sick with a short exhortation, if he is in a state to hear it, in order to dispose him worthily to receive the sacrament which is to be administered to him.

"The priest then passes the unction upon the sick person with the stiletto or the extremity of his right thumb, which he dips each time in the oil. This unction should be made especially upon the five parts of the body which nature has given to man as the organs of sensation, namely: the eyes, the ears, the nostrils, the mouth and the hands.

"As the priest makes the unctions [we have followed from point to point the ritual which we have

copied], he pronounces the words which correspond to them.

"*To the eyes, upon the closed eyeball:* Through this holy unction and His divine pity, may God pardon all the sins that you have committed through sight. The sick person should at this moment have a new hatred of all the sins committed through sight: such as indiscreet looks, criminal curiosity, and reading what has caused to be born in him a host of thoughts contrary to faith or morals."

What has M. Flaubert done? He has put in the mouth of the priest, by uniting the two parts, what should be in his thoughts and also those of the sick person. He has copied purely and simply.

"*To the ears:* Through this holy unction and through His divine pity, may God pardon all the sins that you have committed through the sense of hearing. The sick person should, at this moment, detest anew all the errors of which he is guilty from listening with pleasure to slander, calumny, proposed dishonesty and obscene songs.

"*To the nostrils:* Through this holy unction and His divine pity, may the Lord pardon all the sins that you have committed through the sense of smell. At this moment the sick person should detest anew all the sins that he has committed through the sense of smell, his refined and voluptuous search for perfumes, all his sensibilities, all that he has breathed in of iniquitous odors.

"*To the mouth, upon the lips:* Through this holy unction and through His great pity, may the Lord pardon you all the sins that you have commit-

ted by the sense of taste and words. The sick man at this moment should detest anew all the sins that he has committed in oaths and blaspheming . . . in eating and drinking to excess. . . .

"*Upon the hands:* Through this holy unction and through His great pity, may the Lord pardon all the sins that you have committed through the sense of touch. The sick man ought to detest at this moment all the larcenies, the injustice of which he has been guilty, all the liberties, more or less criminal, which he has allowed himself. The priest receives the unction on his hands from without because he has already received it from within at the time of his ordination, and the sick person receives it within.

"*Upon the feet:* Through this holy unction and His great pity, may God pardon all the sins that you have committed in your walks. The sick man ought, at this moment, to detest anew all the steps that he has taken in the path of iniquity, such as scandalous walks, and criminal interviews. . . . The unction of the feet is made upon the top or on the sole, according to the convenience of the sick person, and according to the custom of the diocese where it takes place. The most common practice seems to be to make it on the soles of the feet.

"And finally upon the breast. [M. Sainte-Beuve has copied this; we have not, because it was concerned with the breast of a woman.] *Propter ardorem libidinis,* etc.

"*On the breast:* Through this holy unction and His great pity, may the Lord pardon all the sins which have been committed from the ardour of the passions. The sick man ought, at this moment, to detest anew all the bad thoughts to which he has

abandoned himself, all sentiments of hatred, or vengeance that he has nourished in his heart."

And following the ritual, we could have spoken of something more than the breast, but God knows what holy anger would have been aroused in the Public Attorney's office, if we had spoken of the loins!

"*To the loins:* Through this holy unction and His great pity, may the Lord pardon all the sins that you have committed by irregular impulses of the flesh."

If we had said that, what a thunderbolt you would have had with which to attempt to crush us, Mr. Attorney! and nevertheless, the ritual adds: "The sick man ought, at this moment, to detest anew all illicit pleasures, carnal delights, etc. . . ."

This is the ritual; and you have seen the condemned article. It has nothing of raillery in it, but is serious and earnest. And I repeat to you that he who lent my client this book, and saw my client make the use of it that he has, has taken him by the hand with tears in his eyes. You see, then, Mr. Government Attorney, how rash — not to use an expression which in order to be exact is not too severe — is your accusation of our touching upon holy things. You see now that we have not mingled the profane with the sacred when, at each sense we indicated the sin committed by that sense, since it is the language of the Church itself.

I insist now upon mentioning the other details of the charge of outrage against religion. The Public Minister said to me: "It is no longer religion but

the morals of all time that you have outraged; you have insulted death!" How have we insulted death? Because at the moment when this woman dies, there passes in the street a man whom she had met more than once, to whom she had given alms from her carriage as she was going to her adulterous meetings; a blind man whom she was accustomed to see, who sang his song walking along slowly by the side of her carriage, to whom she threw a piece of money, but whose countenance made her shiver? This man was passing in the street; and at the moment when Divine pity pardoned, or promised pardon, to the unfortunate woman who was expiating the faults of her life by a frightful death, human raillery appeared to her in the form of the song under her window. Great Heavens! you find an outrage in this! But M. Flaubert has only done what Shakespeare and Goethe have done, who, at the supreme moment of death, have not failed to make heard some chant, or perhaps plaint, or it might be raillery, which recalls to him who is passing to eternity some pleasure which he will never more enjoy, or some fault to be atoned.

Let us read:

"In fact, she looked around her slowly, as one awakening from a dream; then in a distinct voice she asked for her looking-glass, and remained some time bending over it, until the big tears fell from her eyes. Then she turned away her head with a sigh and fell back upon the pillows."

I could not read it, I am like Lamartine: "The punishment seems to me to go beyond truth. . . ." I should not consider that I was doing a bad deed,

Mr. Attorney, in reading these pages to my married daughters, honest girls who have had a good example and good teaching, and who would never, never go away from the straight path for indiscretion, or away from things that could and ought to be understood. . . . It is impossible for me to continue this reading and I shall hold myself rigorously to the condemned passages:

"As the death-rattle became stronger [Charles was by her side, the man whom you did not see but who is admirable] the priest prayed faster; his prayers mingled with Bovary's stifled sobs, and sometimes all seemed lost in the muffled murmur of the Latin syllables that tolled like a passing bell.

"Suddenly on the pavement was heard a loud noise of clogs, and the clattering of a stick; and a voice, a raucous voice, sang:

"'Maids in the warmth of a summer day,
Dream of love and of love alway;
The wind is strong this summer day,
Her petticoat is blown away.'"

Emma raised herself like a galvanized corpse, her hair undone, her eyes fixed, staring.

"Where the sickle blades have been,
Nannette, gathering ears of corn,
Passes bending down, my queen,
To the earth where they were born."

"'The blind man!' she cries.

"And Emma began to laugh, an atrocious, frantic, despairing laugh, thinking she saw the hideous face

of the poor wretch that stood out against the eternal night like a menace.

"She fell back upon the mattress in a convulsion. They all drew near. She was dead."

You see, gentlemen, in this supreme moment, a recalling of her sin, and with it remorse and all that goes with it of poignancy and fear. It is not alone the whim of an artist wishing only to make a contrast without a purpose or a moral; she hears the blind man in the street singing the frightful song he had sung when she was returning all in a perspiration and hideous from an adulterous meeting; it is the same blind man whom she saw at each of those meetings; the blind man who pursued her with his song and his importunity; it is he who comes now to personify human rage at the instant when Divine pity comes to her and follows her to the supreme moment of death! And this is called an outrage against public morals! But I say, on the contrary, that it is an homage to public morals, that there is nothing more moral than this; I say that in this book the vice of education is awake, that it is taken from the true, from the living flesh of our society, and that at each stroke the author places before us this question: "Have you done what you ought for the education of your daughters? Is the religion you have given them such as will sustain them in the tempests of life, or is it only a mass of carnal superstitions which leaves them without support when the storm rages? Have you taught them that life is not the realization of chimerical dreams, that it is something prosaic to which it is necessary to accommodate oneself? Have you taught them that? Have you done

what you ought for their happiness? Have you said to them: Poor children, outside the route I have pointed out to you, in the pleasures you may pursue, only disgust awaits you, trouble, disorder, dilapidation, convulsions, and execution. . . ." And you will see that if anything were lacking in the picture, the sheriff's officer is there; there, too, is the Jew who has seized and sold her furniture to satisfy the caprices of this woman; and the husband is still ignorant of this. Nothing remains for the unfortunate woman, except death!

But, said the Public Minister, her death is voluntary; this woman died in her own time.

But how could she live? Was she not condemned? Had she not drunk to the last dregs her shame and baseness?

Yes, upon our stage we show women who have strayed (and I cannot say what they have done) as happy, charming and smiling. *Questam corpore faciunt.* I limit myself to this remark: When they show them to us happy, charming, enveloped in muslin, presenting a gracious hand to counts, marquises and dukes, often responding themselves to the name of countess or duchess, you call that respecting public morals. But the man who depicts the adulterous woman dying a shameful death, commits an outrage against public morals!

Now, I do not wish to say it is not your opinion that you have expressed, since you have expressed it, but you have yielded to a prejudice. No, it cannot be you, the husband, the father of a family, the man who is there, it is not you, that is not possible; without the prejudice of the speech of the prosecution and a preconceived idea, you would never say that

M. Flaubert was the author of a bad book! Surely, left to your inspirations, your appreciation would be the same as mine. I do not speak from a literary point of view; but from a moral and religious standard, as you understand it and I understand it, you and I could not differ.

They have said, furthermore, that we have brought upon the scene a materialistic curate. We took the curate as we took the husband. He is not an eminent ecclesiastic, but an ordinary priest, a country curate. And as we have insulted no one, expressed no thought or sentiment that could be injurious to a husband, so we have insulted no ecclesiastic. I have only a word to say beyond this. Do you wish to read books in which ecclesiastics play a deplorable rôle? Take *Gil Blas, The Canon* (of Balzac), *Nôtre-Dame de Paris* of Victor Hugo. If you wish to read of priests who are the shame of the clergy, seek them elsewhere, for you will not find them in *Madame Bovary*. What have we shown? A country curate, who in his function of country curate is, like M. Bovary, an ordinary man. Have I represented him as a gourmand, a libertine, or a drunkard? I have not said a word of that kind. I have represented him fulfilling his ministry, not with elevated intelligence, but as his nature allowed him to fulfill it. I have put in contact with him, and in an almost continual state of discussion, a type which lives — as the creatures of M. Prudhomme live — as all other creations of our time will live who are taken from truth and which it is not possible for one to forget, and that is the country pharmacist, the Voltairean, the sceptic, the incredulous man, who is in a perpetual quarrel with the curate. But in these quarrels, who is it

that is beaten, buffeted, and ridiculed? It is Homais; to him is the most comic rôle given, because he is the most true, because he best paints our sceptical epoch, a fury whom we call a priest-hater. Permit me still to read to you page 206. It is the good woman of the inn who offers something to her curate:

"'What can I do for you, Monsieur le Curé?' asked the landlady, as she reached down from the chimney one of the copper candlesticks placed with their candles in a row. 'Will you take something? A thimbleful of *cassis*? A glass of wine?'

"The priest declined very politely. He had come for his umbrella, that he had forgotten the other day at the Ernemont convent, and after asking Madame Lefrançois to have it sent to him at the presbytery in the evening, he left for the church, from which the Angelus was ringing.

"When the chemist no longer heard the noise of his boots along the square, he thought the priest's behavior just now very unbecoming. This refusal to take any refreshment seemed to him the most odious hypocrisy; all priests tippled on the sly, and were trying to bring back the days of the tithe.

"The landlady took up the defense of her curé.

"'Besides, he could double up four men like you over his knee. Last year he helped our people to bring in the straw; he carried as many as six trusses at once, he is so strong.'

"'Bravo!' said the chemist. 'Now just send your daughters to confess to fellows with such a temperament! I, if I were the Government, I'd have

the priests bled once a month. Yes, Madame Lefrançois, every month—a good phlebotomy, in the interests of the police and morals.'

"'Be quiet, Monsieur Homais. You are an infidel; you've no religion.'

"The chemist answered: 'I have a religion, my religion, and I even have more than all these others with their mummeries and their juggling. I adore God, on the contrary. I believe in the Supreme Being, in a Creator, whatever he may be. I care little who has placed us here below to fulfill our duties as citizens and fathers of families; but I don't need to go to church to kiss silver plates, and fatten, out of my pocket, a lot of good-for-nothings who live better than we do. For one can know him as well in a wood, in a field, or even contemplating the eternal vault like the ancients. My God! mine is the God of Socrates, of Franklin, of Voltaire, and Béranger! I am for the profession of faith of the 'Savoyard Vicar,' and the immortal principles of '89! And I can't admit of an old boy of a God who takes walks in his garden with a cane in his hand, who lodges his friends in the belly of whales, dies uttering a cry, and rises again at the end of three days; things absurd in themselves, and completely opposed, moreover, to all physical laws, which proves to us, by the way, that priests have always wallowed in torpid ignorance, in which they would fain engulf the people with them.'

"He ceased looking round for an audience, for in his bubbling over the chemist had for a moment fancied himself in the midst of the town council. But the landlady no longer heeded him; she was listening to a distant rolling."

What is this? A dialogue, a scene such as occurred each time that Homais had occasion to speak of priests.

There is something better in the last passage of page 271:

"Public attention was distracted by the appearance of Monsieur Bournisien, who was going across the market with the holy oil.

"Homais, as was due to his principles, compared priests to ravens attracted by the odour of death. The sight of an ecclesiastic was personally disagreeable to him, for the cassock made him think of the shroud, and he detested the one from some fear of the other."

Our old friend, he who lent us the catechism, was very happy over this phrase; he said to us: "It is a true hit; it is indeed the portrait of a *priestophobe* whom the cassock makes think of a shroud, and who holds one in execration from a little fear of the other." He was impious, and he profaned the cassock a little through impiety, perhaps, but much more because he was made to think of a shroud.

Permit me to make a *résumé* of all this. I am defending a man who, if he had met a literary criticism upon the form of his book, or upon certain expressions, or on too much detail, upon one point or another, would have accepted that literary criticism with the best heart in the world. But to find himself accused of an outrage against morals and religion! M. Flaubert has not recovered from it; and he protests here before you with all the astonishment

and all the energy of which he is capable against such an accusation.

You are not of the sort to condemn books upon certain lines, you are of the sort to judge after reflection, to judge of the way of putting a work, and you will put this question with which I began my plea and with which I shall end it: Does the reading of such a book give a love of vice, or inspire a horror of it? Does not a punishment so terrible drive one to virtue and encourage it? The reading of this book cannot produce upon you an impression other than it has produced upon us, namely: that the work is excellent as a whole, and that the details in it are irreproachable. All classic literature authorizes the painting of scenes like these we are passing upon.

With this understanding, we might have taken one for a model, which we have not done; we have imposed upon ourselves a sobriety which we ask you to take into account. If, as is possible, M. Flaubert has overstepped the bound he placed for himself, in one word or another, I have only to remind you that this is a first work, but I should then have to tell you that his error was simply one of self-deception, and was without damage to public morals. And in making him come into Court — him, whom you know a little now by his book, him whom you already love a little and will love more, I am sure, when you know him better — is enough of a punishment, a punishment already too cruel. And now it is for you to decide. You have already judged the book as a whole and in its details; it is not possible for you to hesitate!

THE DECISION

THE COURT has given audience for a part of the last week to the debate of the suit brought against MM. Léon Laurent-Pichat and Auguste-Alexis Pillet, the first the director, the second the printer of a periodical publication called the *Revue de Paris*, and M. Gustave Flaubert, a man of letters, all three implicated: 1st, Laurent-Pichat, for having, in 1856, published in the numbers of the 1st and the 15th of December of the *Revue de Paris*, some fragments of a romance entitled, *Madame Bovary* and, notably, divers fragments contained in pages 73, 77, 78, 272, 273, has committed the misdemeanor of outraging public and religious morals and established customs; 2nd, Pillet and Flaubert are similarly guilty; Pillet in printing them, for they were published, and Flaubert for writing and sending to Laurent-Pichat for publication, the fragments of the romance entitled, *Madame Bovary* as above designated, for aiding and abetting, with knowledge, Laurent-Pichat in the facts which have been prepared, in facilitating and consummating the above-mentioned misdemeanor, and of thus rendering themselves accomplices in the misdemeanor provided for by articles 1 and 8 of the law of May 17, 1819, and 59 and 60 of the Penal Code.

M. PINARD, substitute, has sustained the prosecution.

The COURT, after hearing the defense, presented by M. SENARD for M. FLAUBERT, M. DEMAREST for PICHAT, and M. FAVÉRIE for the PRINTER, has set for audience this day (Feb. 7) for pronouncing judgment, which is rendered in the following terms:

"*Be it known,* that Laurent-Pichat, Gustave Flaubert and Pillet are charged with having committed the misdemeanor of an outrage against public and religious morals and established customs; the first as author, in publishing in the periodical publication entitled the *Revue de Paris* of which he is the manager-proprietor, and in the numbers of the 1st and 15th of October, the 1st and 15th of November and the 1st and 15th of December, 1856, a romance entitled *Madame Bovary,* Gustave Flaubert and Pillet as accomplices, the one for furnishing the manuscript, and the other for printing the said romance;

"*Be it known,* that the particularly marked passages of the romance with which we have to do, which include nearly 300 pages, are contained, according to the terms of the ordinance of dismissal before the Court of Correction, in pages 73, 77 and 78 (of the number of the 1st of December), and 271, 272, 273 (of the 15th of December number, 1856);

"*Be it known,* that the incriminated passages, viewed abstractively and isolatedly, present effectively either expressions, or images, or pictures which good taste reproves and which are of a nature to make an attack upon legitimate and honorable susceptibilities;

"*Be it known,* that the same observations can justly be applied to other passages not defined by the ordi-

nance of dismissal, and which, in the first place seem to present an exposition of theories which would at least be contrary to the good customs and institutions which are the basis of our society, as well as to a respect for the most august ceremonies of divine worship;

"*Be it known,* that, from these diverse titles, the work brought before the Court merits severe blame, since the mission of literature should be to ornament and recreate the mind by raising the intelligence and purifying manners, rather than by showing the disgust of vice in offering a picture of disorder which may exist in our society;

"*Be it known,* that the defendants, and particularly Gustave Flaubert, energetically denied the charge brought against them, setting forth that the romance submitted to the judgment of the Court had an eminently moral aim; that the author had principally in view the exposing of dangers which result from an education not appropriate to the sphere in which one lives, and that, pursuant to this idea, he has shown the woman, the principal personage in the romance, aspiring towards the world and a society for which she was not made, unhappy in her modest condition where she was placed by fate, forgetting first her duties as a mother, afterward lacking in her duties as a wife, introducing successively into her house adultery and ruin, and ending miserably by suicide, after passing through all degrees of the most complete degradation, having even descended to theft;

"*Be it known,* that this data, moral without doubt in principle, must be completed in its development by a certain severity of language and by a reserve directed especially towards that which touches the ex-

position of the pictures and situations which the author has employed in placing it before the eyes of the public;

"*Be it known*, that it is not allowed, under pretext of painting character or local colour, to reproduce the facts, words, and gestures of the digressions of the personages which a writer gives himself the mission to paint; that a like system, applied to works of the mind as well as to productions of the fine arts, would lead to a realism which would be the reverse of the beautiful and the good, and which, bringing forth works equally offensive to the eye and to the mind, would commit a continual outrage against public morals and good manners;

"*Be it known*, that there are limits which literature, even the lightest, should not pass, and of which Gustave Flaubert and the co-indicted have not taken sufficient account;

"*Be it known*, that the work of which Flaubert is the author, is a work which appears to be long and seriously elaborated, from a literary point of view and as a study of character; that the passages coming under the ordinance for dismissal, as reprehensible as they may be, are few in number as compared with the extent of the work; that these passages, either in the ideas they expose, or in the situations they represent, bring out as a whole the characters which the author wished to paint, although exaggerated and impregnated with a vulgar realism often shocking;

"*Be it known*, that Gustave Flaubert affirms his respect for good manners, and all that attaches itself to religious morals; that it does not appear that his book has been written like certain other books, with the sole aim of giving satisfaction to the sensual passions,

to a spirit of license and debauch, or of ridiculing things which should be held in the respect of all;

"That he has done wrong only in losing sight of the rules which every writer who respects himself ought never to lose sight of, or forget: that literature, like art, in order to accomplish the good which it is expected to produce ought only to be chaste and pure in its form and expression;

"In the circumstances, *be it known*, that it is not sufficiently proven that Pichat, Gustave Flaubert and Pillet are guilty of the misdemeanor with which they are charged;

"The Court acquits them of the indictment brought against them, and decrees a dismissal without costs."

ABOARD THE CANGE

ABOARD THE CANGE*

MAXIME DUCAMP passed part of the night in writing letters. Bouilhet slept on a black bear-skin. This morning I accompanied him to the railway station of Rouen. We embraced, both of us pale and agitated, and he finally left me. I turned on my heel and departed. Heaven be praised! that is over! There will be no more parting with any one. My heart is relieved of a heavy burden.

At Maxime's house there is great confusion. They are packing up his furniture. His friends are there to bid him farewell. Cormenin, sitting on a table, is bathed in tears!

* * * * * * *

* The notes left by Gustave Flaubert regarding his journey through the Orient in 1850, abound in vivid description and sparkling originality. But, lest we should be criticised for publishing notes that were, in some respects, in an unfinished and uncorrected state, when Flaubert is well known to have been careful as to the minutest detail in all his published work, we have confined ourselves to presenting here only a few fragments of the articles that appeared in *Le Gaulois* in 1881.

Here I shall interpolate a few pages I wrote while on the Nile, aboard the "Cange." I had intended to write the whole account of my travels in this way, in paragraphs, or in the form of brief chapters, as I might find the time and opportunity. But I found that plan impossible, and I was obliged to give it up as soon as the Ramazan had passed, and we were able to go about freely once more. I entitled this record "The 'Cange.'"

I.

February 6, 1850.
ABOARD THE "CANGE."

The date on which I began this record was, I believe, the twelfth of November, 1840. I was eighteen years old. I had recently returned from Corsica—my first experience of travel. I had just finished a written description of my journeyings, and idly regarded, without really perceiving them, forty-five sheets of paper spread out upon my table that I did not know what to do with. According to my recollection, it was ordinary, ruled, blue-tinted letter-paper, which I had kept tied up in my travelling portfolio. I had bought it in Toulon on one of those fine mornings when my appetite for literature was so keen that I was ready to write without limit on any subject whatever. I cast a last glance upon the blotted sheets, then, pushing them away, I shoved back my chair and arose. I paced to and fro in my room, with my hands in my pockets, my feet in low slippers; with bent head and sadness in my heart.

My former mode of life was now ended forever. I had left college. What should I do? I had many plans and projects, already a hundred hopes and a thousand tastes. I wished to learn Greek. I regretted the fact that I was not a Corsair. I was tempted to become a renegade, a muleteer, or a camelherd! I longed to get away from home, from myself. Oh! to go all over the world—to be carried no matter where, like the smoke from my chimney or the leaves of the acacia!

Finally, drawing a deep sigh, I sat down again at the table and sealed up the sheets of paper with a quadruple seal, writing on the outside: "Paper to be used in recording the events of my next journey," followed by a large interrogation-point. Then I put the packet in a drawer and turned the key.

Sleep in peace under thy coverlet, little white sheets, which should contain ebullitions of enthusiasm and the joyous outpourings of a free fancy! Thy *format* is too slight and thy color is too soft. Perhaps some day, when I am older, I shall break thy crumbling seals. And what shall I inscribe upon thee then?

II.

Ten years have passed since that time. To-day I find myself on the Nile, and we have just passed Memphis.

We set out from Cairo with a strong north wind. Our two sails, crossing each other, swelled out in all their glory; the "Cange" leaned slightly to one side, her keel cutting through the water, which I could hear

softly splashing. Our captain, Ibrahim, was seated forward, cross-leggèd à la Turk, looking straight ahead and uttering from time to time, without turning his head, cries of command to the sailors. Sitting erect on the poop, which formed the roof of our quarters, was the mate, holding the tiller, while he smoked his chibouk of black wood. The sun was bright and the sky was of a deep blue. With our field-glasses we had been able to see, at long intervals along the banks, flocks of herons and storks.

The water of the Nile is yellow, as it contains a great deal of earth. It moves languidly, as if wearied with the long journeys it has made through many lands; it murmurs incessantly in a mysterious, plaintive monotone. If the Niger and the Nile are really the same river, whence come these waves, and what have they seen? This stream, like the ocean, awakens the profoundest reflection. One thinks of the eternal reverie of Cleopatra, and remembers that the same golden sunlight fell upon the Pharaohs. At the close of day the sky became red on the right of the stream and pink on the left. The pyramids of Sakkara stood out in a grey silhouette against the crimson background of the horizon. A kind of incandescence spread over the sky, steeping it in a golden light. On the opposite side of the river the clouds were a pale rose-color, deepening in tint towards the horizon. Presently the rosy glow faded a little; then it became yellow, changing to green. At last the green hue melted almost imperceptibly into white, which blended with the deep blue of the vault above our heads.

III.

Far away, on the banks of another river, quieter and less ancient, I own a white house, of which the shutters are closed, now that I am no longer there. The leafless poplars tremble in the cold mists, and the floating blocks of ice in the river grind against the frozen banks. The cows are in their stable, the fruit-trees are covered with straw, the smoke from the farm-house chimney floats slowly up towards the grey clouds.

I left the long, Louis XIV. terrace, bordered with lindens, where I used to walk in summer, clad only in a white dressing-gown. In six weeks the trees will bud again. Each branch will be tipped with little red buttons; then the primroses will bloom,—yellow, green, pink, and variegated—brightening the lawn in the courtyard. O my pretty little primroses! do not lose your seeds, because I wish to see you bloom again another spring!

I left the high wall, covered with a tapestry of roses, and the pavilion beside the water. A honey-suckle climbs upon the iron balcony. In the early hour before dawn, in July, while the moon is still shining, it is pleasant to stand there and watch the humming-birds darting in and out among the blossoms.

IV.

You know all that one feels at the moment of departure from a loved spot, and how the heart aches at the sundering of all the tender ties of place. My

notes would be too long should I say more on this subject, so I will pass over all that I might have said.

* * * * * * *

Between us, in the coupé, sat a silent lady, about fifty years old. Her face was half smothered in veils, and she wore a long silk pelisse. A young lady and a gentleman had accompanied her to the station. After we had turned the corner of the Rue Saint-Honoré, she began to weep. She traveled with us for several hours, weeping all the way. But I did not weep,—I, who was bound on a longer journey and who had probably left much more behind. Why was I indignant at her? Why did she make me pity her? Why did I have a desire to say something unkind to this good woman? Was it because we think our own joy the only legitimate joy, our own love the only true love, our own griefs the most poignant of all griefs?

* * * * * * *

On my right was a thin gentleman in a white hat; on my left were two diligence conductors who had slipped their blue blouses over their coats. One of these, slightly marked with smallpox and wearing a large black *mazagran* instead of a beard, was our own conductor. His companion, a fat rascal with a jolly face, came here some days before, to hand in his resignation, as he intended to take a pleasure trip to Lyons and to enjoy the excitement of the hunt. What a pleasing medley of ideas this conductor's personality afforded me! Do you not, like me, possess cherished memories of the time when you were seventeen and the rapturous joy of the holiday vacations and delightful wanderings? Do you not recall

your reveries in the fresh air, with five horses galloping before you on a good road, the open country spreading to the horizon, the odour of new-mown hay in your nostrils, the breeze blowing in your face, the ready chat, the soaring dreams, the interminable pipes that were continually going out and having to be relighted, and that freedom which one permits himself in the fraternal ceremony of "having a little glass"; to say nothing of those mysterious and unexpected baskets of game that came to you in your warm dining-room on New Year's day, about ten o'clock in the morning, while you were at breakfast? Have you never overwhelmed with questions this patient man, who always listened to you as he drove along the road? In some corner of your memory is there not still a yearning recollection of some towering height that dominated all the landscape?

* * * * * * *

I remember a hill we climbed during our first night of travel. It was in the depths of a forest. The moon, shining through the trees here and there, lighted up the road. On our left was a deep valley. The lantern on the seat occupied by the postilion, threw its rays on the backs of the first pair of horses. My neighbor, who had fallen asleep with her mouth open, snored upon my shoulder. No one spoke, and the coach rolled along.

At ten o'clock we stopped at Nangis-la-France for supper. The men smoked in the kitchen around the great fireplace. A few commercial travellers chatted among themselves. One of them pretended to recognise another, who denied any acquaintance. "Nevertheless," said the persistent one, "I remember seeing

you at Goyer's, in Clermont,—it must be at least eighteen years ago. I even recollect you made a great row because they gave you a bed that was too short. How angry you were! You made a tremendous fuss." "It is possible, monsieur," was the reply, "but I have no recollection of it."

* * * * * * *

V.

Among the passengers on the Saône boat we noticed with interest a young and graceful woman who wore a long green veil upon her bonnet of Italian straw.

* * * * * * *

As for myself, tormented by my bump of causality, I walked to and fro on the bridge of the vessel, trying to decide in what social category to place all these people; and from time to time, in order to aid my diagnosis, I threw a glance, as if I were a thief, at the addresses on the cases, trunks and boxes piled up pell-mell at the foot of the smoke-stack.

I have a mania for weaving romances about the persons I meet by chance. An unconquerable curiosity prompts me in spite of myself to mental queries as to the life of the stranger whom I have just encountered. I wish to know his business, whence he comes, his name, what he is doing, what are his regrets and his hopes, his forgotten amours, his present dreams,—everything about him, even to the kind of binding on his flannel undershirt! And if the stranger be a woman (especially if she is of middle

age), my curiosity is even more ardent. How I should like to see her *au naturel*, yes, to the very heart! How I should like to know whence she comes, where she is going, why she is here and not elsewhere. As my eyes dwell upon her, I fancy her the heroine of all sorts of adventures. I credit her with possessing certain sentiments. I speculate upon the probable appearance of her bedchamber, and upon a thousand other things,—even imagining the half-worn slippers into which she thrusts her feet when she gets out of bed!

* * * * * * *

A passing diligence stops here by chance. We swallow a bad dinner, jump into the coach, and in fifteen minutes we are rolling along the road to Marseilles.

Already we feel that we have left the north. A soft blue haze lies on the mountains in the rays of the setting sun. The road stretches straight ahead between borders of olive-trees. The air seems more transparent, and is filled with a golden light.

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VI.

The first time I visited Marseilles was on a morning in November. The sun shone upon the sea, which was as smooth as a mirror, blue and sparkling. We were at the summit of the hill on the coast of Aix that commands a view of the city. I had just awakened, and I got out of the coach to breathe a little fresh air and to stretch my limbs. I walked

along the road, feeling such a sensation of virile well-being as I have never experienced since. How charmed I was with the Mediterranean, that ancient sea of which I had so often dreamed! I admired the tartanes, with their lateen sails, the immense trousers of the Greek sailors, and the stockings, of the color of Spanish tobacco, worn by the women of the people. The warm air, circulating through the shadowy streets between the tall houses, overwhelmed my mind with soft oriental fancies, and the large paving-stones from Canabière that heated the soles of my shoes, made me think of the glowing country where I longed to be.

One evening I was alone at the swimming-school at Lausac, on the shore of the bay of Oursins, where there were great nets for catching the tunny-fish that abound in those waters. I swam about in the blue waves; below me I could distinguish the pebbles at the bottom of the sea, all covered with weeds. With a sensation of placid joy, I extended my body in the caressing waters where perhaps the naiads glided. There were no waves: only a swelling, murmuring undulation that rocked me gently to and fro.

I returned to the hotel in a four-seated cabriolet, in company with the manager of the baths and a young blonde person whose damp hair was caught up loosely under her hat. She held upon her lap a little Havana pug dog which she had taken into the bath with her. The animal shivered, and she rubbed it with her hands to warm it. The driver of the coach wore a large grey felt hat, and sat between the shafts of the vehicle.

Ah, heaven! what a long time it is since that happy day!

NOVEMBRE

This little sketch, not longer than an ordinary short story, originally appeared in pamphlet form, and is written in autobiographical style.

NOVEMBRE

A FANTASTIC TRIFLE

I.

ANON, in desperation, devoured by burning passions, the wine of life pulsating madly in my veins, and frenzied by the sweet, the secret mysteries of love, sighing after magnificent but vanished dreams, tempted by the voluptuous aspirations of an ardent mind, seeking to comprehend all poetry, all harmony and art, yet staggering 'neath the crushing weight of a heavy heart and an unbounded pride, I fell bewildered into grief's abyss. The rushing blood suffused my face, my veins throbbed, and my bosom swelled with sighs. I saw no more; I felt no more; I was intoxicated, mad. Illusion made me great and told me I contained supreme within myself an incarnation which, revealed, would dazzle men; and e'en assumed my very dreams to be the emanations of the god that dwelt within me.

To this self-deification all the hours of youth were given. I dreamed my body was a fane in which to

worship the divine. The shrine is empty; nettles spring between the stones; its columns now have crumbled, and in its desolation owls have made their nests.

At last no longer did I fret away my life; existence now consumed me. My dreams fatigued me more than the severest labor; a whole creation, immobile, unknown, even to itself, formed a secret undercurrent of the life within me. My soul was chaos, wherein whirled a thousand impulses that knew not how to manifest themselves, yet always sought new ways to mould themselves into some powerful force.

The varying phases of my character were akin to Indian jungles where nature palpitates in every growth, monstrous or adorable, wherever revealed by the sun. A jungle where the air is filled at once with perfumes and with poisons; where tigers bound and through the shadows elephants pace proudly on, like living black pagodas; where sinuous serpents glide through bamboo thickets and mysterious and misshapen gods hide in hollow caverns among heaps of gold. Through this strange region runs a broad stream, where yawning crocodiles at gruesome play disport themselves and drag their scales among the lotus flowers growing near the banks, and over flowery islets often strewn with rotting corpses of the victims of the plague.

Nevertheless, I loved my life, but asked that it expand and radiate. I loved it in the enjoyment of mad gallops on a fiery steed; I loved it in the scintillation of the stars, and in the lulling movement of the waves. I loved it in the throbbing of those fair, smooth bosoms, palpitating under amorous eyes; in

the vibrations of the violins; in quivering oak-leaves; in the setting sun, gilding the window panes, and bringing dreams of terraced balconies in Babylon, whereon queens leaned fair arms and gazed out upon Asia.

II.

It rained. I listened to the sound of falling drops and to the breathing of my Marie sleeping.

The candles, nigh exhausted, flickered in their crystal sconces. Dawn now appeared, a yellow line that crept along the horizon's rim, then swiftly upward spread, growing each instant more like glints of golden wine. It threw faint light into the room, tinting the shadows with its purple hues, and mingling in the mirror with the rays of the dying lights.

And Marie lay supine,—parts of her body in the light and others in the shade. Her attitude was careless; her head lay lower than her breast; the right arm, with a bracelet on it, drooped o'er the side of the bed and almost touched the floor. On the small table near her stood a vase containing violets. I reached out, took the flowers, and broke the cord that tied them; then inhaled their fragrance. They were a little withered; perhaps the room was warm, or possibly some time had fled since they were plucked. I found their odour exquisitely sweet and penetrating. I drank their fragrance, one by one, and as they still were damp, I laid them on my aching eyelids, for my blood was burning and my weary limbs recoiled from touch of draperies as if from fire.

Then, not knowing what to do, not wishing to awaken Marie — for it gave me a strange joy to watch her slumbering — I laid the violets softly, one by one, upon her round, white throat, until they covered it. Somehow, the fading blossoms, under which she slept, brought Marie's self to mind. Like them, in spite of vanished youth — perhaps because of it — she seemed to shed a keener, more provocative aroma. The sorrows she had tasted lent her mouth a certain bitterness, not without beauty, which remained upon her lips even while she slept. There were two wrinkles on her neck, which day no doubt would hide beneath her hair. Gazing upon this girl, so sad amid caresses, whose very claspings had in them a kind of melancholy joy, I knew that myriad passions must have seared her past, consuming her like levin-bolts.

Just then she shivered slightly; all the violets dropped from her fair throat. She smiled, with half-closed eyes; clasping her arms around my neck she pressed upon my lips a long, long kiss of morning greeting, like the kiss of an awakening dove.